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BY
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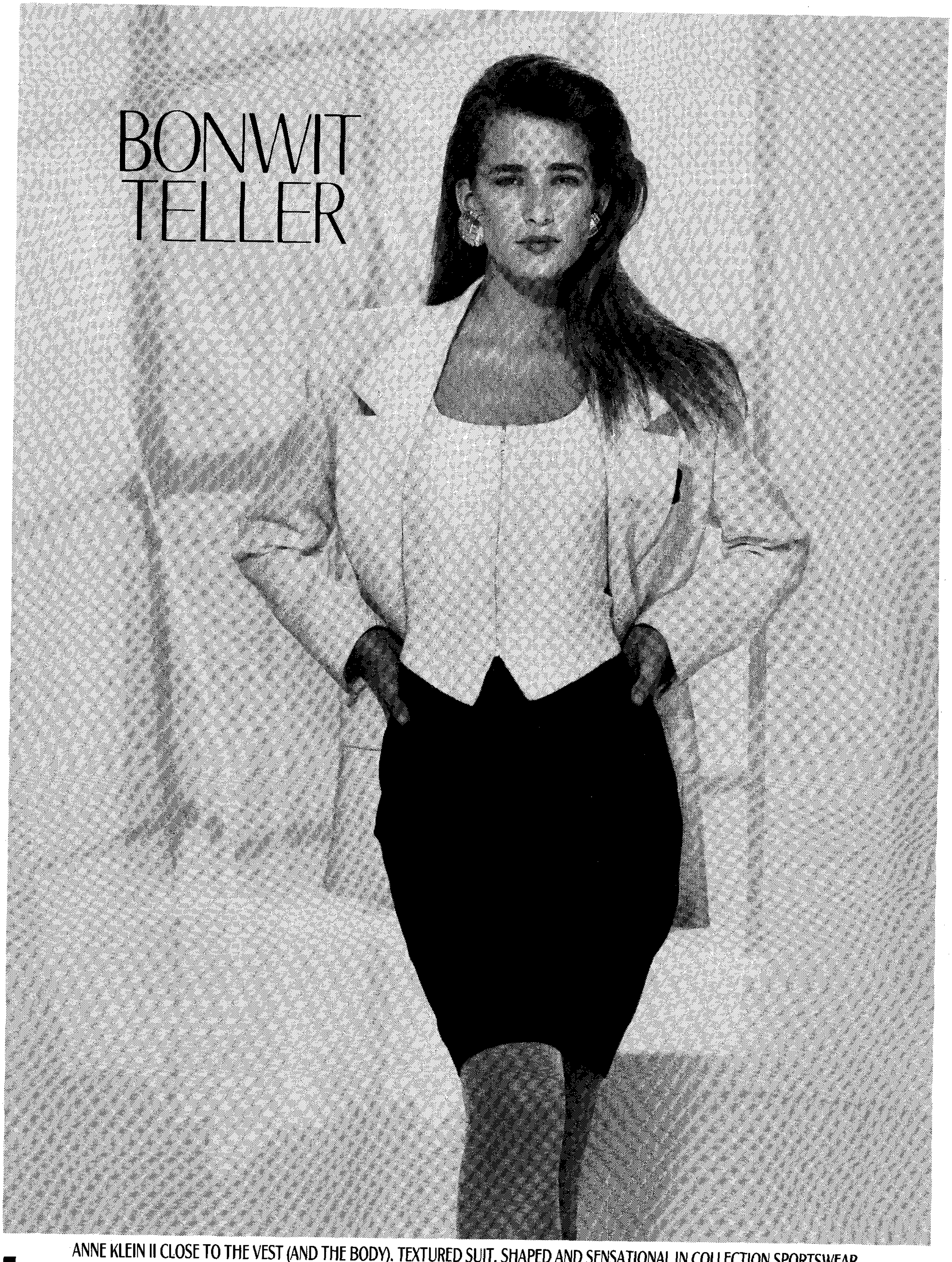

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NEW YORK MANHASSET SCARSDALE SHORT HILLS

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44 At Play in the Fields of the Lord

BY JOE KLEIN

The crucial Iowa and New Hampshire votes have come and gone—with little result. No candidate has caught fire. Few have been winnowed out. In fact, none of the candidates has achieved the popularity of Vanna White. And, as Joe Klein reports, though people have been focused on the front of the pack—Bush, Dole, Dukakis, Gore, and Gephardt—the real story may lie with the reverends.

48 All in the Family

BY PHOEBE HOBAN

Every Tuesday at 10 P.M., 19 million viewers tune in to *thirtysomething*, to watch their own lives unfold. The show, which follows the travails of a thirtyish couple and their friends, is for, by, and about baby-boomers. And since the show's creators, Ed Zwick and Marshall Herskovitz, both 35, freely borrow from their *own* lives, what's behind the camera often mirrors what's in front of it. "All it took," says Zwick, "was the presumption to look inward."

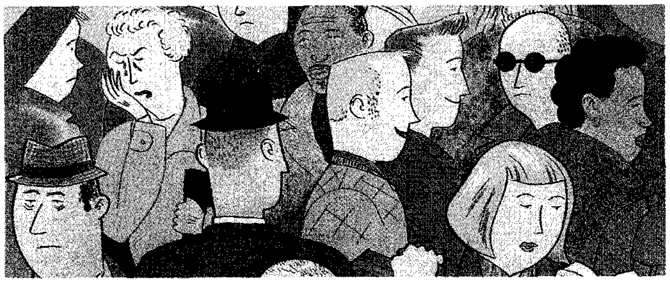
54 Spring Fashion: Hot Spring

BY WENDY GOODMAN

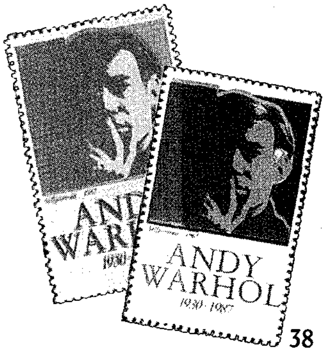
Fashion this spring is not for the faint of heart: Colors are bold, shapes are sexy; even the suit has been revamped. For evening, there's lace—dyed silver, layered with cotton piqué, defining a plunging back. For day, the jacket is back—cropped short or unconstructed. And to go with it all, accessories with more than a dash of wit.

98 Subway Tales

BY BERNICE KANNER



Edwin Ortiz saved a man's life there, Artie Runnions delivered his first baby, Ellen Holmes fell in love, and Darrell Brown was born. The place is the New York City subway, used by 3.7 million people every day. Almost everybody who rides New York's rails has a story or two to tell; Bernice Kanner has collected a carload of them.



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Cover: Photograph by Oberto Gili.

Silk-chiffon dress with lace trim by Oscar de la Renta, about $1,075 at Bloomingdale's, Lord & Taylor, Saks; crystal-and-satin earrings by Jay Feinberg, $130 at Lord & Taylor; shoes by Donna Karan, $258 at Barneys. Model: Stephanie Seymour of Elite. Hair: John Sahag for John Sahag Salon, NYC. Makeup: Lydia Snyder/Kramer & Kramer.

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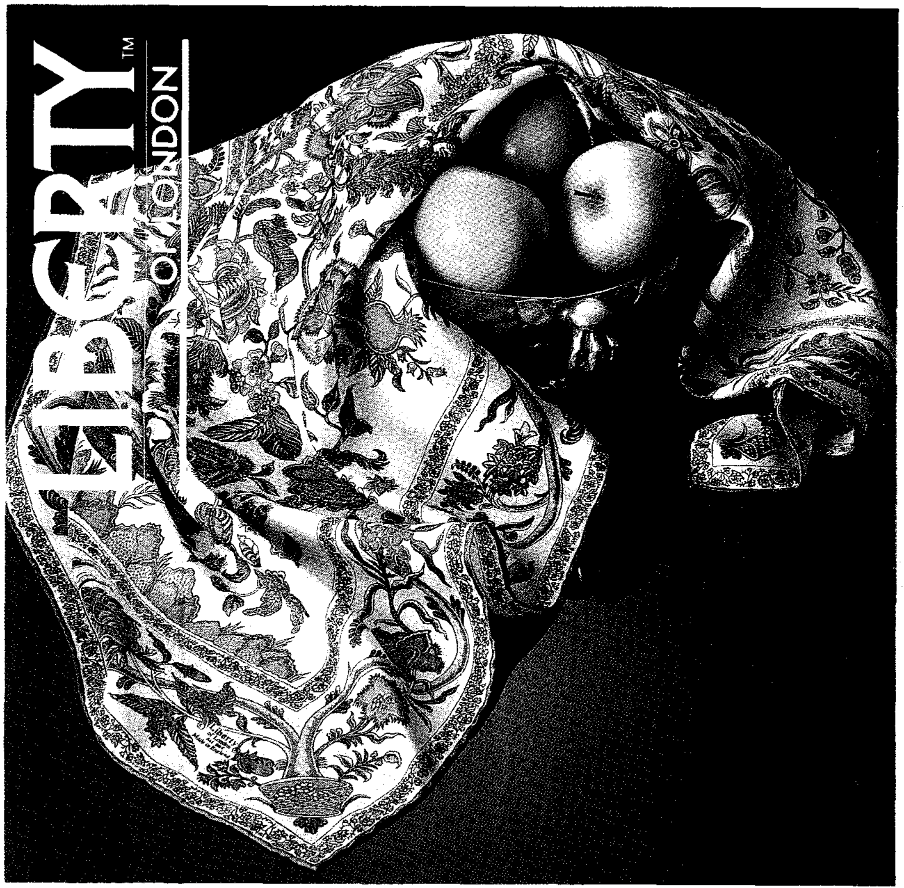
Photographs: top left, Capital Cities/ABC; center, Oberto Gili; right, David Lee. Illustration by Maurice Vellekoop.



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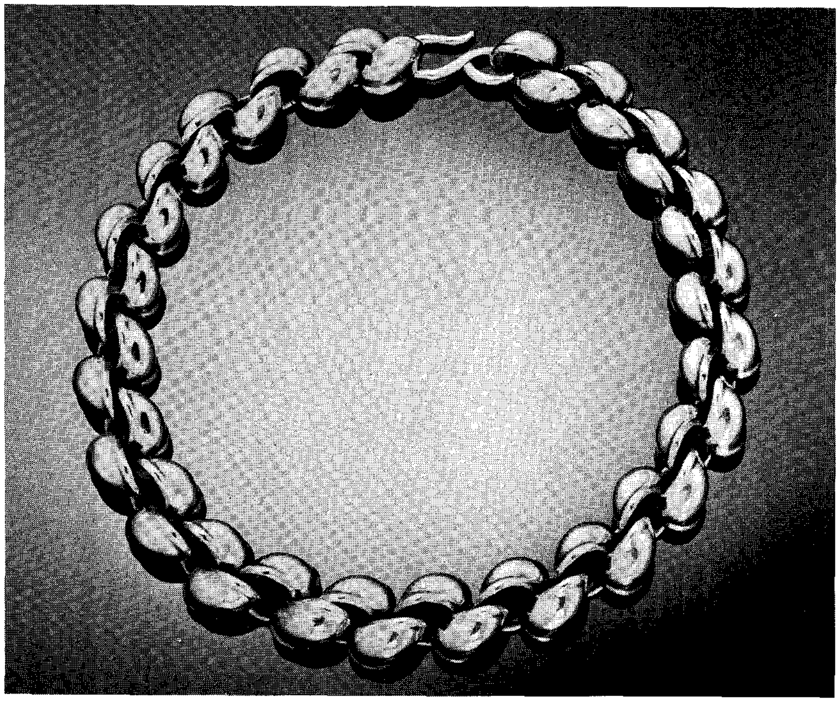

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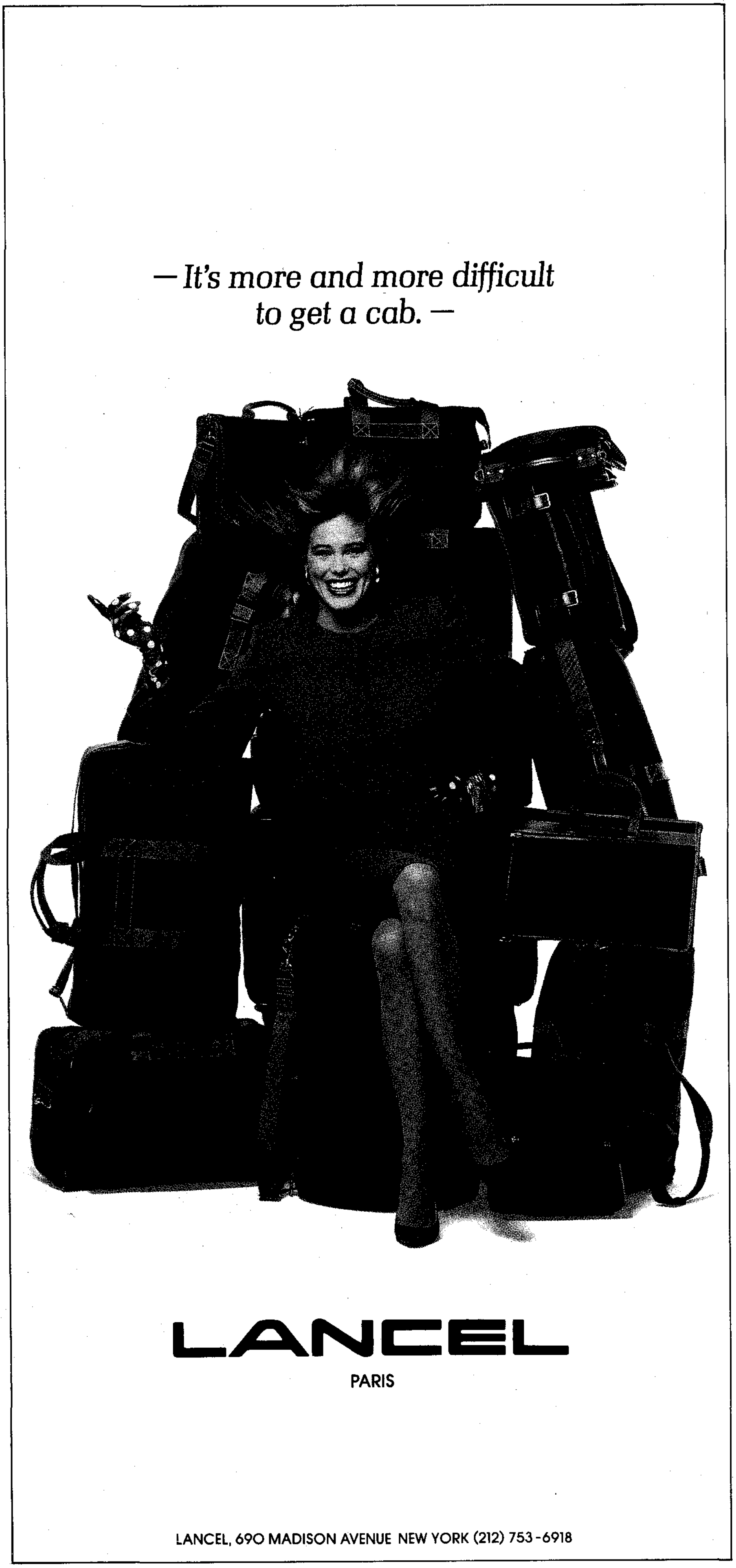
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LETTERS

Visions of Sugarplums

I DEVOURED GAEL GREENE'S DETAILED description of the Rainbow Room's grand reopening ["Over the Rainbow," February 8]. I felt envious, reading about its savory offerings as I lunched on less-than-haute cuisine in Brown University's Verney-Woolley dining room. For now, all I can do is yearn for a time when I'll be in the proximity of that culinary palace in the sky, high atop 30 Rock.

James M. Hirschfeld
Providence, R.I.

I WAS DEEP IN REVERIE.... MY MOUTH was watering. I could almost hear the music and see the stylishly clad waiters gliding down the escalator to the kitchen.

What bitter disappointment when I had to put down Gael Greene's "Over the Rainbow" and come face-to-plate with my breakfast in a coffee shop in a Chicago motel.

Kathleen Wilson
Manhattan

'Phantom' Furor

I WAS PLEASED TO READ "HERE COMES the Phantom" [by Patricia Morrisroe, January 18]. Needless to say, *The Phantom of the Opera* is a truly wonderful work of art, and I am looking forward to seeing it.

But I must disagree with Morrisroe's comments on previous versions of *Phantom.* Anyone who has seen Claude Rains in the 1944 screen version would hardly call it "less memorable." Rains's voice, so gentle and captivating, was fitting for the role of the Phantom.

Grace Catalano
Elmwood Park, N.J.

IT SEEMS RATHER STRANGE THAT PATRICIA Morrisroe's story on *The Phantom of the Opera,* which was packaged to look like a celebration of the show, contained some rather stinging remarks about the artistic merits of both the show and its composer. Morrisroe greatly underestimates the substance of the story, as well as the quality of the score.

The Phantom of the Opera is a passionate and powerful work—a welcome piece of theater, especially when compared with the rinky-dink passages in *Les Misérables* or the neurotic, self-con-

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Is
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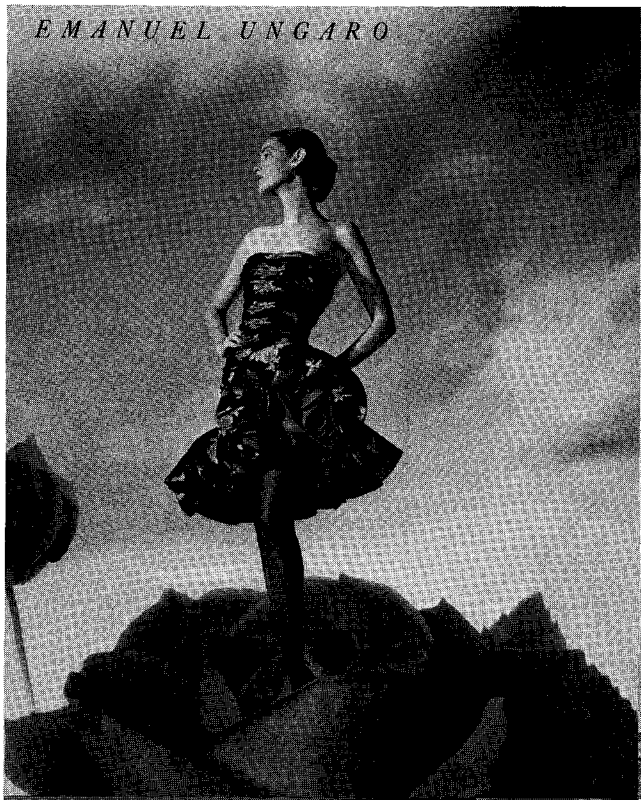
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At the dawn of a new season, Bloomingdale's heralds the rise of the Rose.

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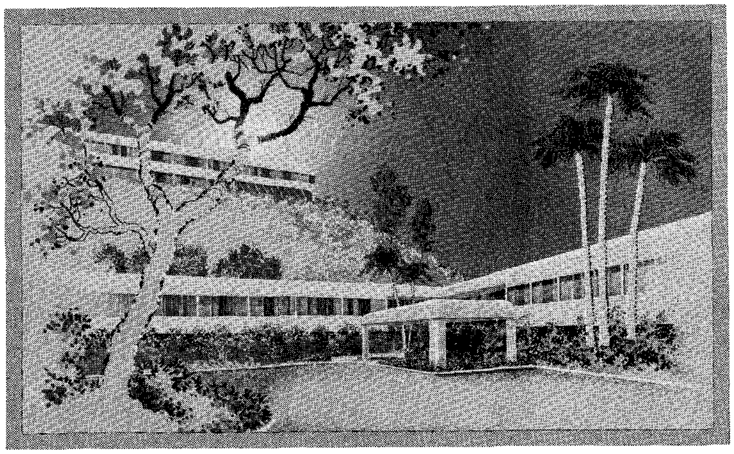

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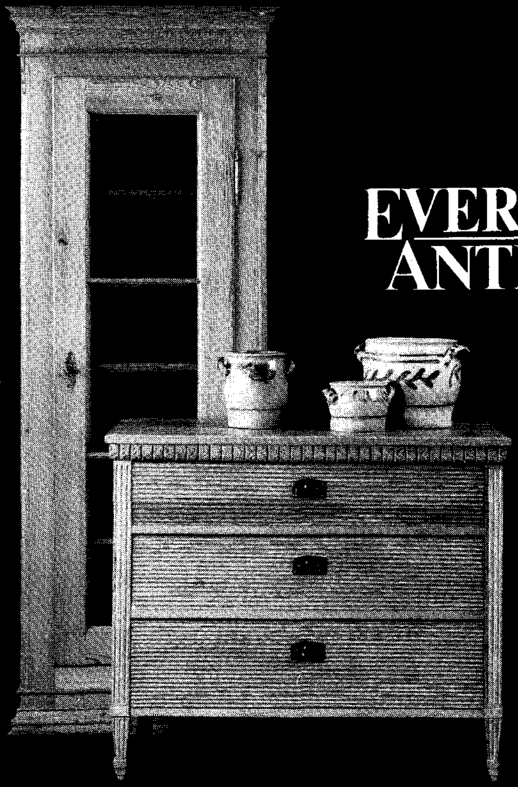

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scious art of Stephen Sondheim. *Phantom* also reaffirms the stature of Andrew Lloyd Webber, whose distinctly melodic musical voice and solidly constructed scores have made a tremendous impact on the style and form of the modern musical.

Joseph Belfatti
Hatboro, Pa.

I ENJOYED THE STRIKING COVER PHOTO of Michael Crawford as the Phantom of the Opera and was surprised to see that the Phantom's nineteenth-century sartorial style included Velcro-like closures on his shirt collar. *Très avant-garde, n'est-ce pas?*

Jeff Klayman
Manhattan

Hazardous to Your Art

"FLAKY ART" [BY E. BINGO WYER, JANUARY 25] has vindicated my distaste for some of this "landfill art." It was boring and repetitious to begin with, overhyped by the media, overpriced by the dealers, and overrated by those high priests and priestesses reverently referred to by the gullible as curators.

W. Carl Burger
Fine Arts Department
Kean College of New Jersey
Union, N.J.

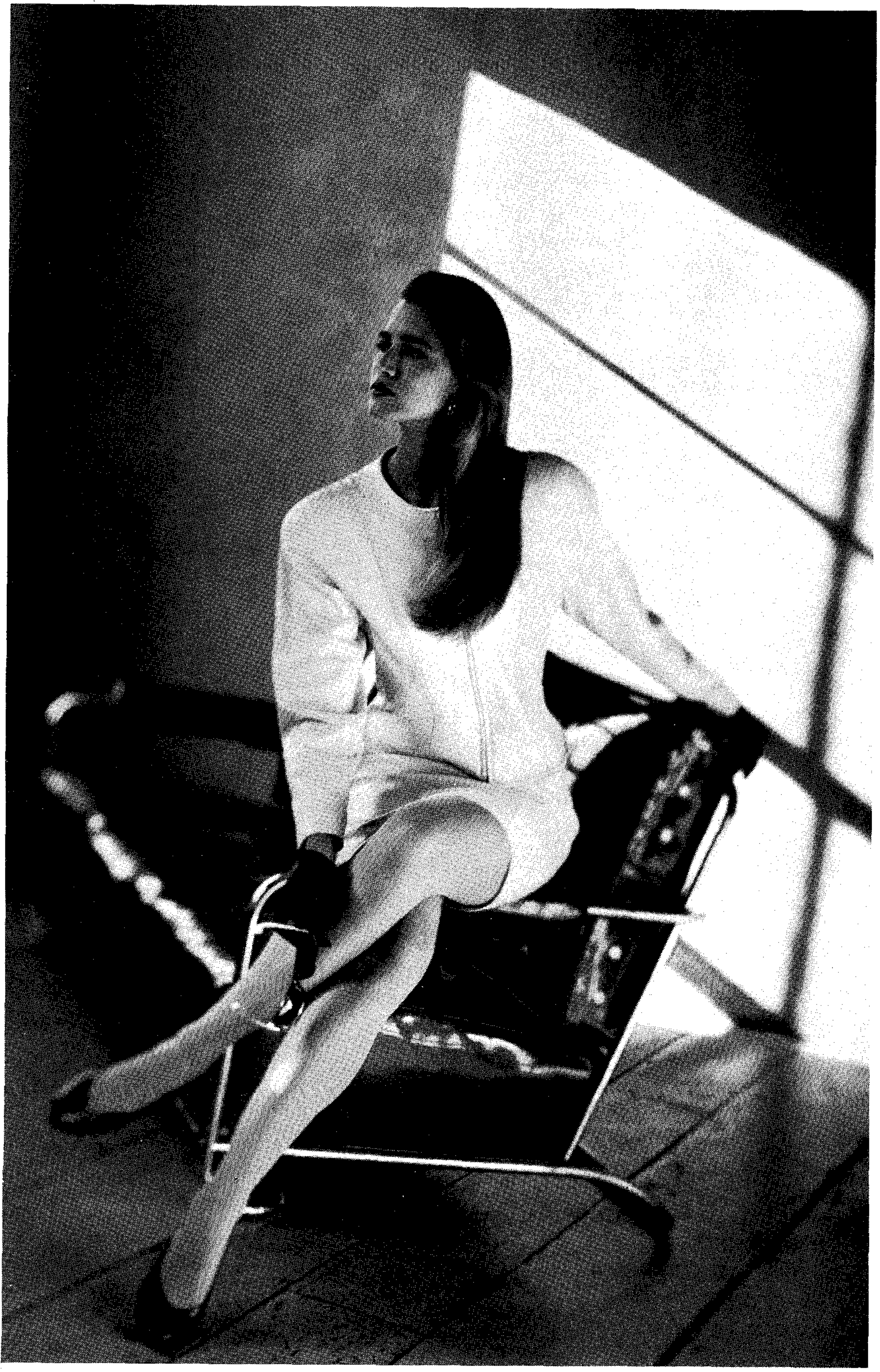
WHEN I WAS A YOUNG ART STUDENT, I marveled at the vivid color and freshness of fifteenth-century artworks that looked like they were painted only yesterday.

Yet, since craftsmanship is rarely taught in art colleges, I'm not surprised by today's "flaky art." Integrity in art is almost nonexistent. The critics and the galleries feel that the more garbage thrown on the canvas, the better. I'm truly sorry if a de Kooning, a Rauschenberg, and a Stella are falling apart, but when I hear that a Schnabel, a Kiefer, or a work by another member of the Mary Boone stable is self-destructing, I say, "Let the chips fall where they may." It's probably a blessing.

Jacqueline Fogel
Queens

WHEN I WAS AN ART STUDENT AT CORnell in the early seventies, my curiosity about lasting techniques and pigment chemistry was greeted with hostility by many of the "modern masters." I soon learned that their hostility masked a basic ignorance reinforced by a secret fear that their personal technique was often flawed, crackpot, and at times dangerous to their health.

Experimentation has always been the spirit of great art. Yet there is a distinction between experimenting with new materials and techniques and adhering to those already known to fail. A rudi-



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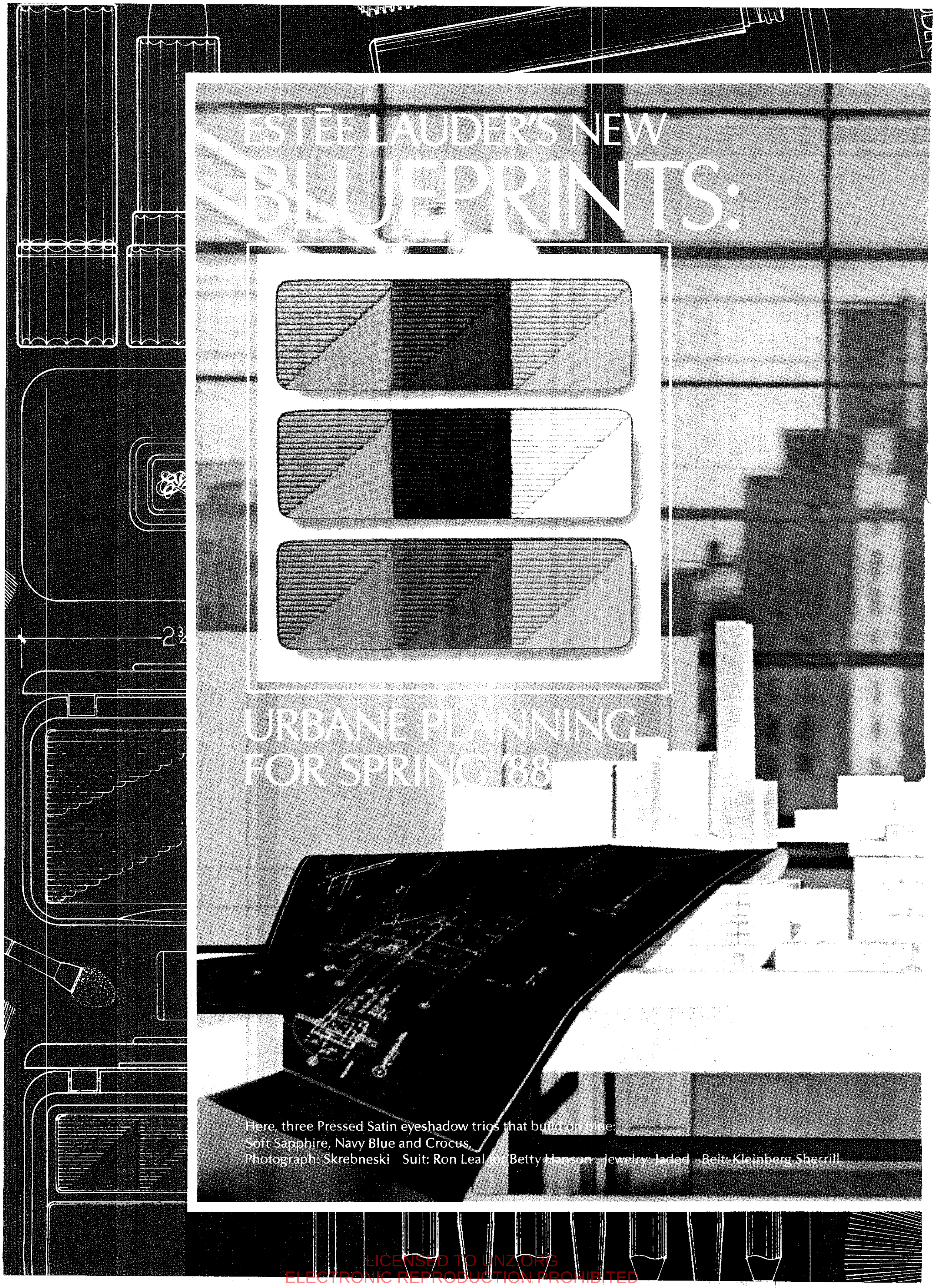
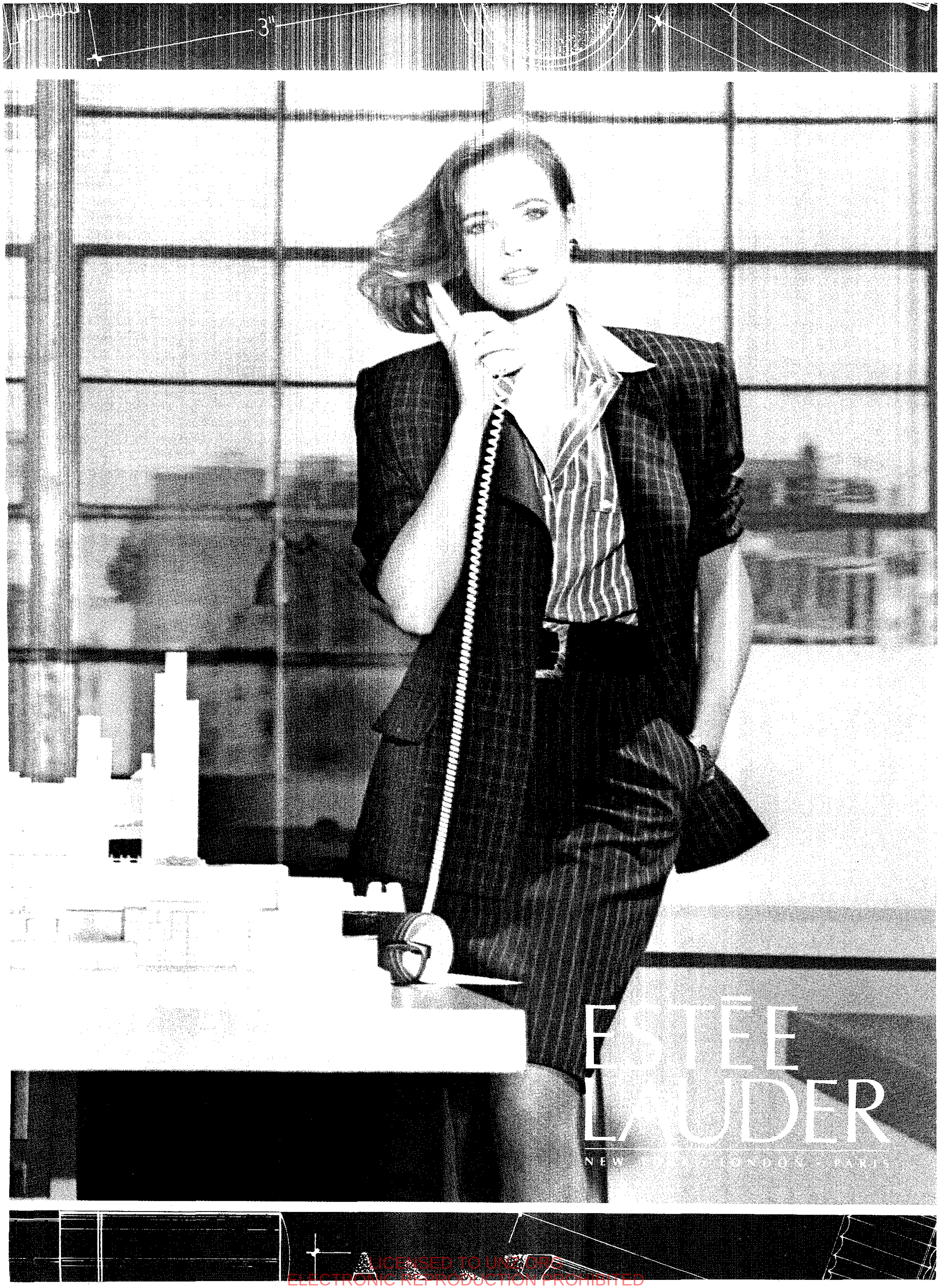


ESTĒE LAUDER'S NEW BLUEPRINTS:

URBANE PLANNING FOR SPRING '88

Here, three Pressed Satin eyeshadow trios that build on blue: Soft Sapphire, Navy Blue and Crocus.

Photograph: Skrebneski Suit: Ron Leal for Betty Hanson Jewelry: Jaded Belt: Kleinberg Sherrill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mentary knowledge of what makes linseed oil-based paint adhere told Rothko that his scrambled-egg-and-turpentine emulsions were doomed to dust.

Just as rebellion against technique by modernists was a reaction against the dry didacticisms of the National Academies, today there is a growing movement by the emerging generation of artists to be in touch with their materials.

Jonathan Phillips
Artist in Residence
New York City Department of
Parks and Recreation
Manhattan

WE AT HARVARD WERE PLEASED TO SEE that the lead example of crumbling modern masterpieces in "Flaky Art" was the Mark Rothko Harvard mural series. Not that we are pleased that the murals have deteriorated—rather, we are glad that *New York* used such a tragic case to help focus more concern on this widespread problem.

We share this concern, and to the same end, we are mounting an exhibition of the murals at the Arthur M. Sackler Museum from August 6 to October 2. This will be the first time in fifteen years that the paintings will be seen together, in the configuration intended by the artist, and the first time since 1963 that they will be on public exhibition. A technical monograph describing Rothko's materials and techniques, as well as the causes of the paintings' deterioration, will be published in connection with the show. As there is no expectation that the murals will ever again be on permanent display, we hope that people will take this opportunity to enjoy what must be one of the New York School's most important accomplishments, even in its sadly altered state, and to appreciate firsthand the problems so graphically described in "Flaky Art."

Marjorie B. Cohn
Head conservator
Center for Conservation and
Technical Studies
Harvard University Art Museums
Cambridge, Mass.

Judging a Book by Its Cover

AS SOON AS I SAW THE COVER OF THE December 21–28 double issue ["You Must Remember This"], I knew I wouldn't enjoy it. I found neither a nostalgic stroll down memory lane nor a "revelation," as the editor suggests. Rather, I encountered paragraph after paragraph of complaints, laments, and whimpers. If all the authors are so disgusted with and disappointed in New York, why don't they leave? Because they'd moan and groan about how great New York is and how they miss it! Perhaps they should channel all the energy wasted on reminiscing about the

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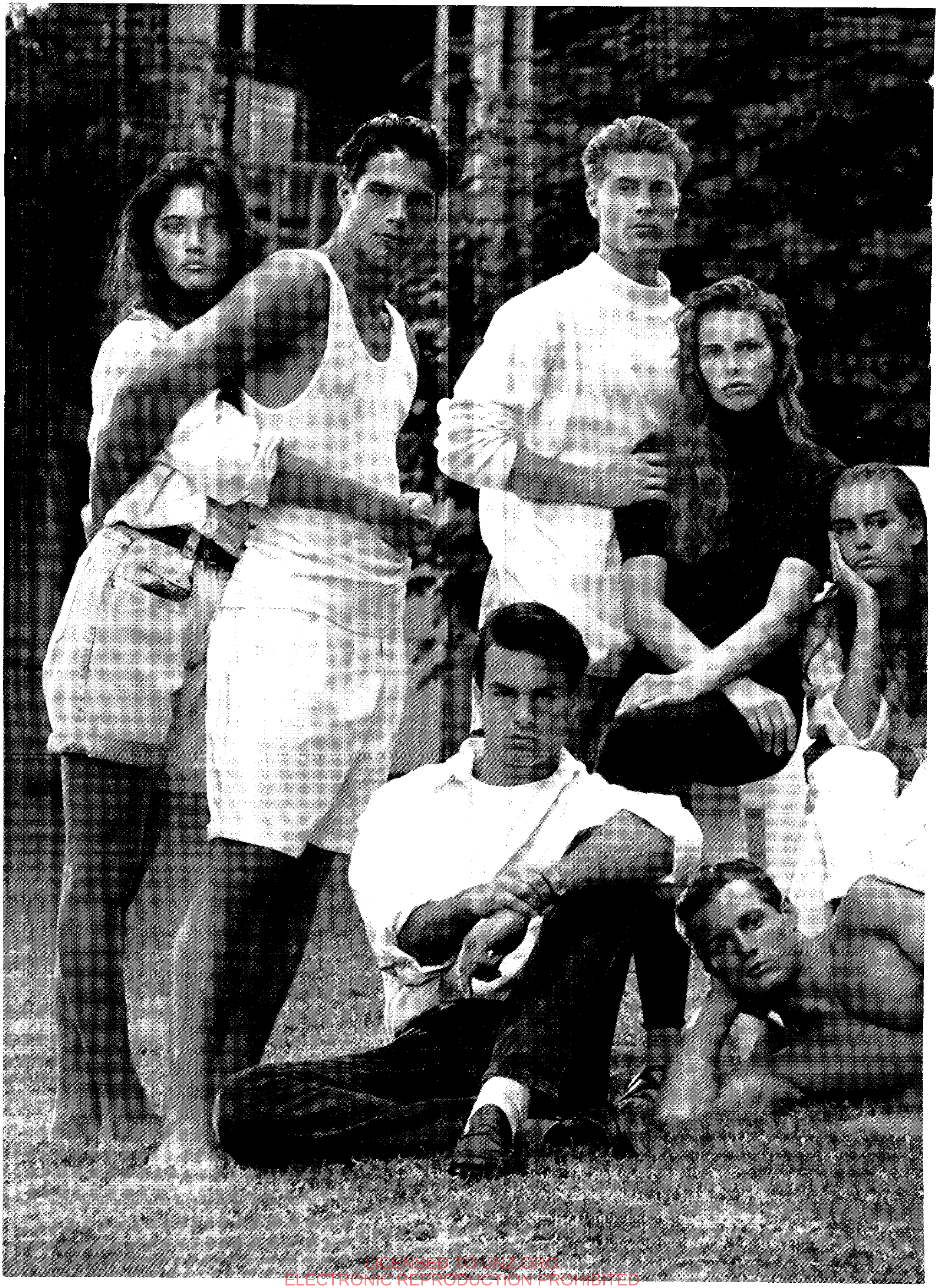
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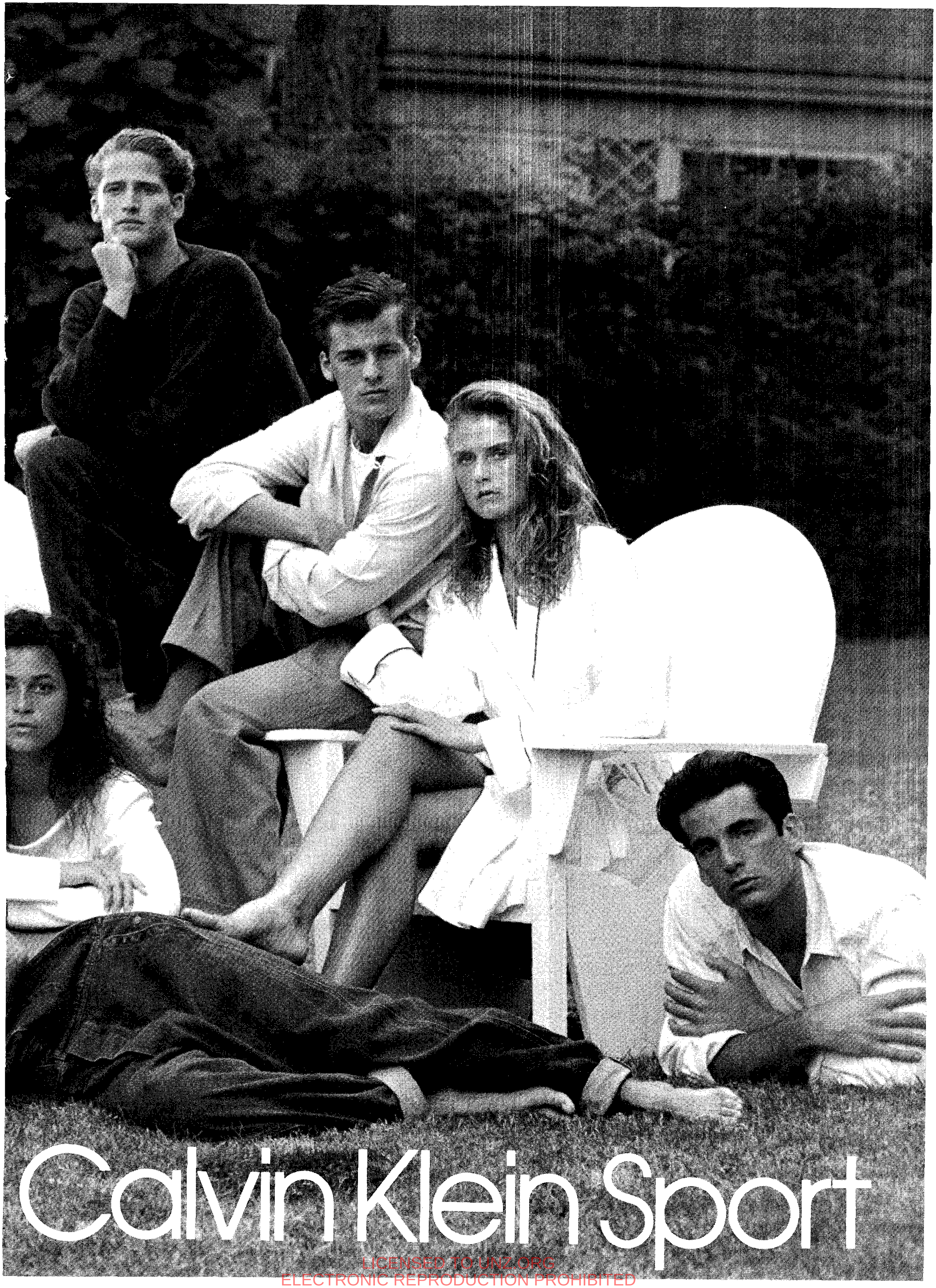
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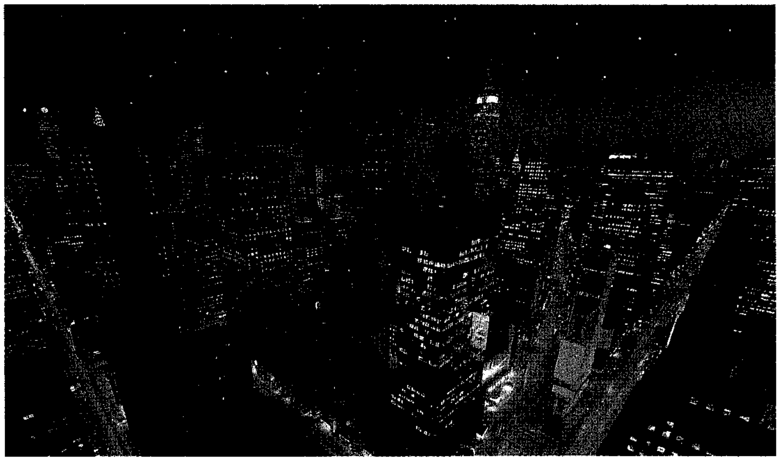

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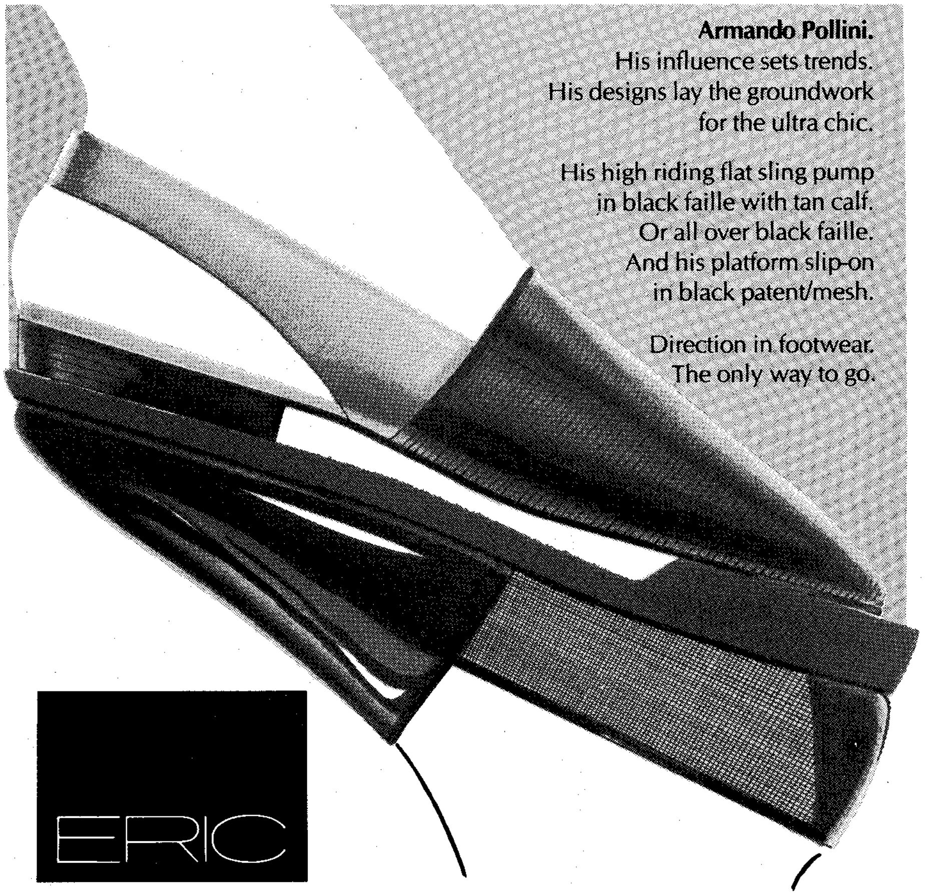

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city into improving even a little part of it.

I know there's plenty wrong with New York—it's dirty, crowded, unsafe, and impossibly expensive. And how I wish I could ride the subway for 5 cents at 3 A.M. as my mother did when she was young. And how I wish the Dodgers were still here so I could live in the Brooklyn of my father's childhood. But it's not my fault I was born too late and missed all "the golden years." New York is still the most stimulating, exciting, and vibrant place in the world, and I can't imagine living anywhere else. Instead of mourning, I'm trying to enjoy what's still great about New York while I can.

Andrea R. Beck
Manhattan

"MOONDOG" [BY GAY TALESE] SUCCESSfully evoked the blind street musician, composer, aphorist, and sidewalk celebrity of the forties, fifties, and sixties. Talese correctly notes that Moondog has not been seen in New York for more than a decade. He is now settled in Oer-Erkenschwick, near Recklinghausen, West Germany. Here his faithful assistant, Ilona Goebel, daily transcribes his Braille music scores into standard notation.

After I took him to Europe in 1974 to help him produce a concert of his works with the Frankfurt Radio Orchestra, Moondog felt he could not return as scheduled but needed to explore the possibilities of a creative life on that continent. There he has produced new albums, has been featured in concerts from France to Scandinavia, and has been received by royalty. As yet, there seems little promise of a comparable reception at home. Publication of the biography of Moondog, by Robert Scotto, should enable us to assess more appropriately this original—and uniquely American—artist.

Paul Jordan
Department of Music
SUNY at Binghamton
Binghamton, N.Y.

A Private Function

THE GOVERNMENT SHOULD *not* FEED THE hungry ["Fast Track: For Hunger's Sake," by Peg Tyre, February 1]. People who generally care for the hungry (religious groups, community organizations, etc.) do a better job than government employees. Compassion and charitable motives may be old-fashioned and inefficient, but food programs paid for by tax dollars do not provide the same caring as those supported by volunteers. Pamela Green obviously knows how to organize resources for the hungry, but she should use private donors, not public ones.

William T. Hendrickson
Ridgewood, N.J.

DONNA KARAN
ACCESSORIES
spring '88

PHOTO: JULIO TRUJILLO

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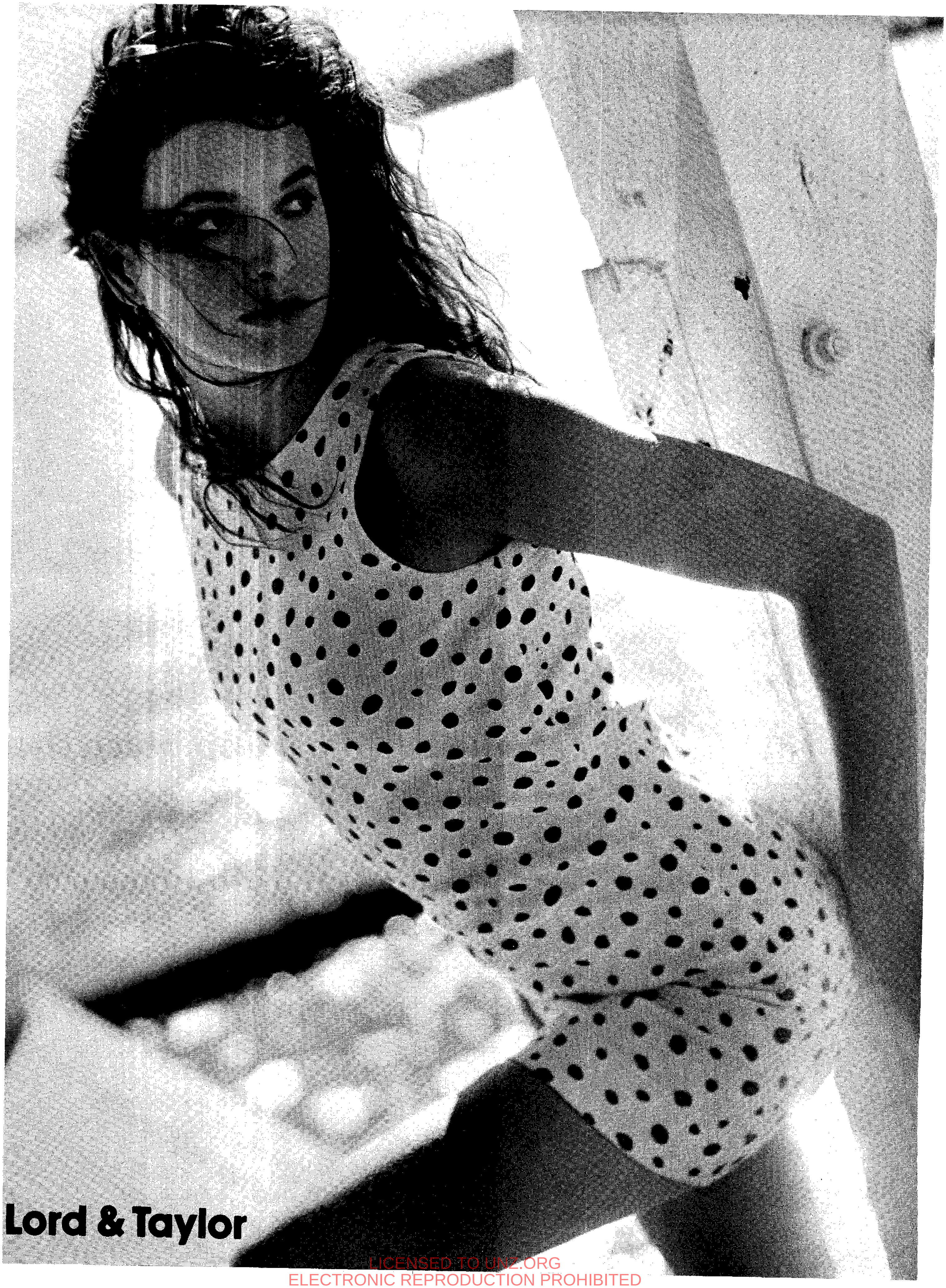
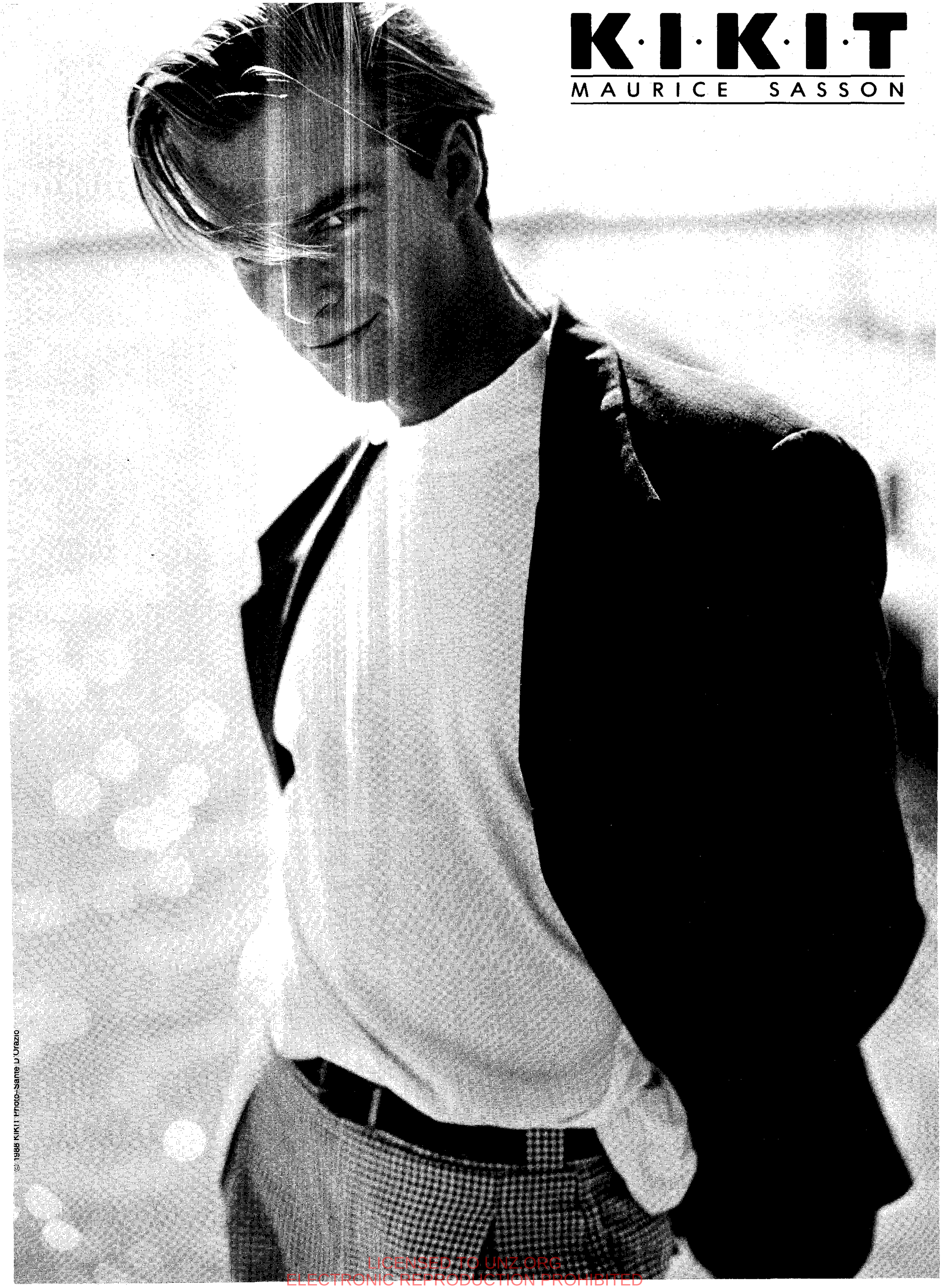

Lord & Taylor


K·I·K·I·T
MAURICE SASSON

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WHAT DO YOU CALL A WOMAN WHO'S MADE IT TO THE TOP?

George Lange © 1988 by Fairfax Publications (U.S.) Ltd.

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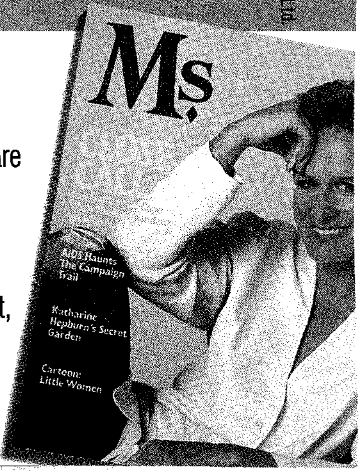
The new Ms. As impressive as the woman who reads it.


Ms.
AIDS Haunts The Campaign Trail
Katharine Hepburn's Secret Garden
Cartoon: Little Women

NEW YORK

INTELLIGENCER

BY PEG TYRE AND JEANNETTE WALLS

MOYNIHAN CHALLENGER?...ARTISTS AND ISRAEL...BRONX SOAPBOX...TERMINAL MOVES

ANTSY GOP EYES L.I. LAWMAKER

With Rudy Giuliani out of the picture, desperate Republican leaders are talking about drafting Suffolk assemblyman John Behan to run for the Senate against Daniel Patrick Moynihan.

Behan, 43, who lost both legs in Vietnam, has served five terms in the State Assembly, where he is known as a staunch supporter of veterans' rights and environmental conservation.

"Al D'Amato is a big admirer of Behan's. The assemblyman has name recognition in Albany and on Long Island and would be able to raise money for the race," says one pol.

Party stategists are also talking about drafting former ambassador Ronald Lauder. Lauder won't say whether he'll run for anything, but he continues to meet with Republican county and Jewish leaders. "Lauder is carefully expanding his base support in the state. He could turn out to be the best candidate," says the source.

Lauder did not return calls. Behan would say only, "I have heard my name spoken of, and I am listening."

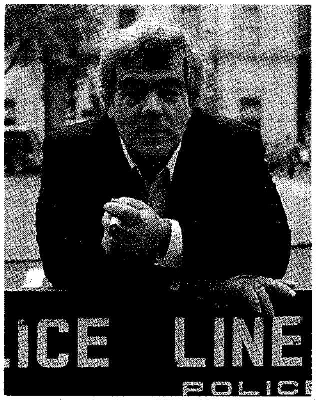
BRESLIN IN *NEWS* FEUD

Did a fight between Jimmy Breslin and Paul Browne, the *Daily News* Albany-bureau chief, cause Browne to quit the paper?

The feud started last month when Browne wrote a story suggesting that Governor Cuomo had borrowed a few lines from Breslin to describe the Dan Rather–George Bush confrontation. Eleven days later, Breslin wrote a column crediting Cuomo with the lines and implying that Browne was a child.

A source says that Browne was furious, called Breslin, and angrily identified himself as "the child." Breslin hung up on him. Browne stormed out of the office, says the source, and returned a few days later to resign. Browne wouldn't say why he had decided to leave the paper. "Breslin and Cuomo are friends. I don't want to say anything more."

When called for comment, Breslin hung up.



JIMMY BRESLIN

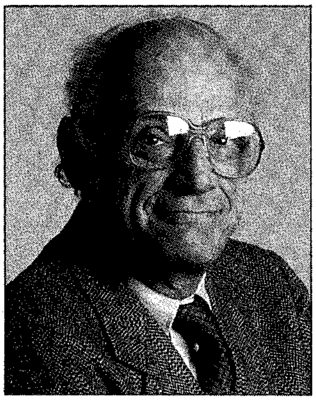
JEWISH ARTISTS CHASTISE ISRAEL

Arthur Miller, Norman Mailer, Erica Jong, Susan Sontag, Roy Lichtenstein, Allen Ginsberg, and about a hundred other Jewish artists and writers have been meeting to organize a protest against Israel's treatment of Palestinians.

Short-story writer Grace Paley says the group has begun holding meetings about once a week to come up with ways "to express our support for Israelis who oppose what the government is doing."

Last week, the group sent a telegram to express solidarity with an organization of Israeli artists and writers protesting Israeli conduct on the West Bank.

"We'll continue to meet and decide on what actions we want to take," says Paley. "As persecuted people, we don't want to become persecutors."

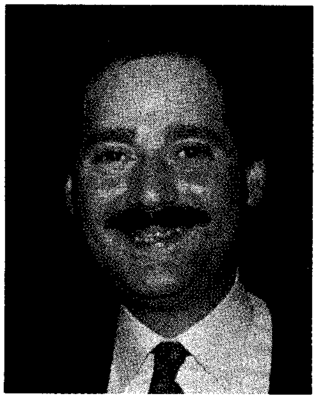


ARTHUR MILLER

SOUTH BRONX BOOKS POLS

Bronx borough president Fred Ferrer is holding two presidential debates at Fordham University to get Democratic and Republican candidates to address issues facing the Bronx. The meetings, which will be held in late March and early April, will focus on welfare, education, health care, drug abuse, housing, and day care. CNN plans to broadcast the debates.

"Both Republican and Democratic candidates are failing to address urban problems," says Ferrer. "Making a single visit to Charlotte Street isn't good enough anymore. We want all of the candidates to respond directly to the concerns of the community."



FRED FERRER

MERRILL LYNCH BEARISH ON FERRY

Senior executives at Merrill Lynch are demanding that the proposed New Jersey ferry terminal be moved out of Battery Park City to South Ferry, says a source close to the project.

Last month, in an effort to protect its corporate ambience, Merrill Lynch blocked plans to build the terminal near its headquarters, at the World Financial Center.

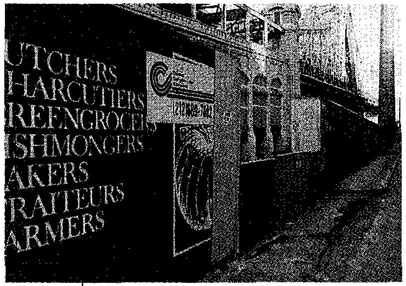
"Commuters won't use the ferry unless it is faster than a PATH train," says the source. "If the ferry goes to a terminal in South Ferry, commuters will have to waste more time on the water and walking through the financial district to Battery Park City to get to their jobs."

But a spokesman for Merrill Lynch says, "As far as we can tell, the majority of people using the ferry are com-

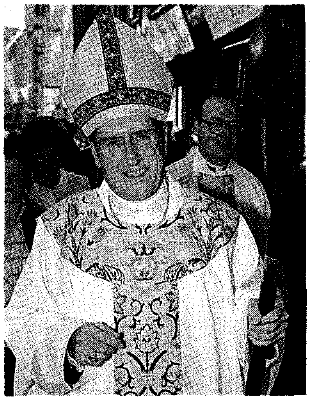
Photographs: top, Yvonne Hemsey/Gamma-Liaison; center, Gail Harvey/Outline; bottom, Susan Rymshaw, Bronx Borough President's Office.

UNDERGROUND MARKET...EMMY FLAP...KEITH CALLING...BANK ERROR

EMMY AWARD



BRIDGEMARKET



CARDINAL O'CONNOR

muting to the east side of the island. We don't see why they should have to travel through Battery Park."

……

BRIDGEMARKET: TROUBLE BELOW

Members of the Sutton Area Community group are claiming that Bridgemarket developer Harley Baldwin has illegally added more than 50,000 square feet of space beneath his retail complex under the 59th Street Bridge.

They are also complaining that Baldwin has broken his agreement to set up a trust to help improve local streets and parks.

"Bridgemarket is twice as big as what we had agreed on," says a spokesman for the group. "And the improvements he promised have been forgotten."

But Baldwin says the additional space is legal. "As far as creating a trust goes," he says, "I want to make sure that the money I'm supposed to give them for local improvements is well spent."

……

TV EMMYS GETTING LOCAL TOUCH

Television insiders are already complaining about the judging for this year's local Emmys. Instead of recruiting a panel of out-of-town judges, the New York Chapter of the National Academy of Television Arts and Sciences asked producers, directors, and other TV professionals from New York stations to vote on the programs. The winners will be announced in April.

"The Academy tried to do this before, but New York judges were prejudiced against their competitors," says one critic. "Using outside judges is the only way to achieve impartiality."

But Academy spokeswoman Debbie Feldstein says, "New York shows have to be judged by people who understand the market. Out-of-towners tend, for example, to be overly impressed by the tremendous amounts of money that stations in New York can spend on special effects."

……

HERNANDEZ HITS AIRWAVES

Mets first-baseman Keith Hernandez has just signed a two-year contract to do a baseball segment on WWPR radio. Starting in mid-March, Hernandez will be phoning in from around the country every Friday morning to give an insider's view of the week's games. Hernandez will continue to do the segments through the World Series.

Hernandez was in Florida for spring training and couldn't be reached for comment, but his agent, David Fishof, says, "Hernandez is camera shy, so he never wanted to do commercials. But he wants to give them a try. Talking about his favorite subject on radio is a good place to start."

……

IRISH BANKERS NOT THAT HUNGRY

Staffers at the Allied Irish Bank are telling friends that officials were shocked to discover that the Abbey Theatre production the bank is sponsoring isn't a patriotic play about the famine but a drama about sexual frustration. Dublin's Abbey Theatre, which will be performing in the United States for the first time in a decade, will open with *The Great Hunger* on March 15.

A source says that the bank executives agreed to sponsor *The Great Hunger* because they thought it was based on the Cecil Woodham-Smith book with the same title. After they had already sent opening-night invitations to Mayor Koch, Cardinal O'Connor, and Irish-American dignitaries, the officials found out the play was actually about a sex-starved farmer.

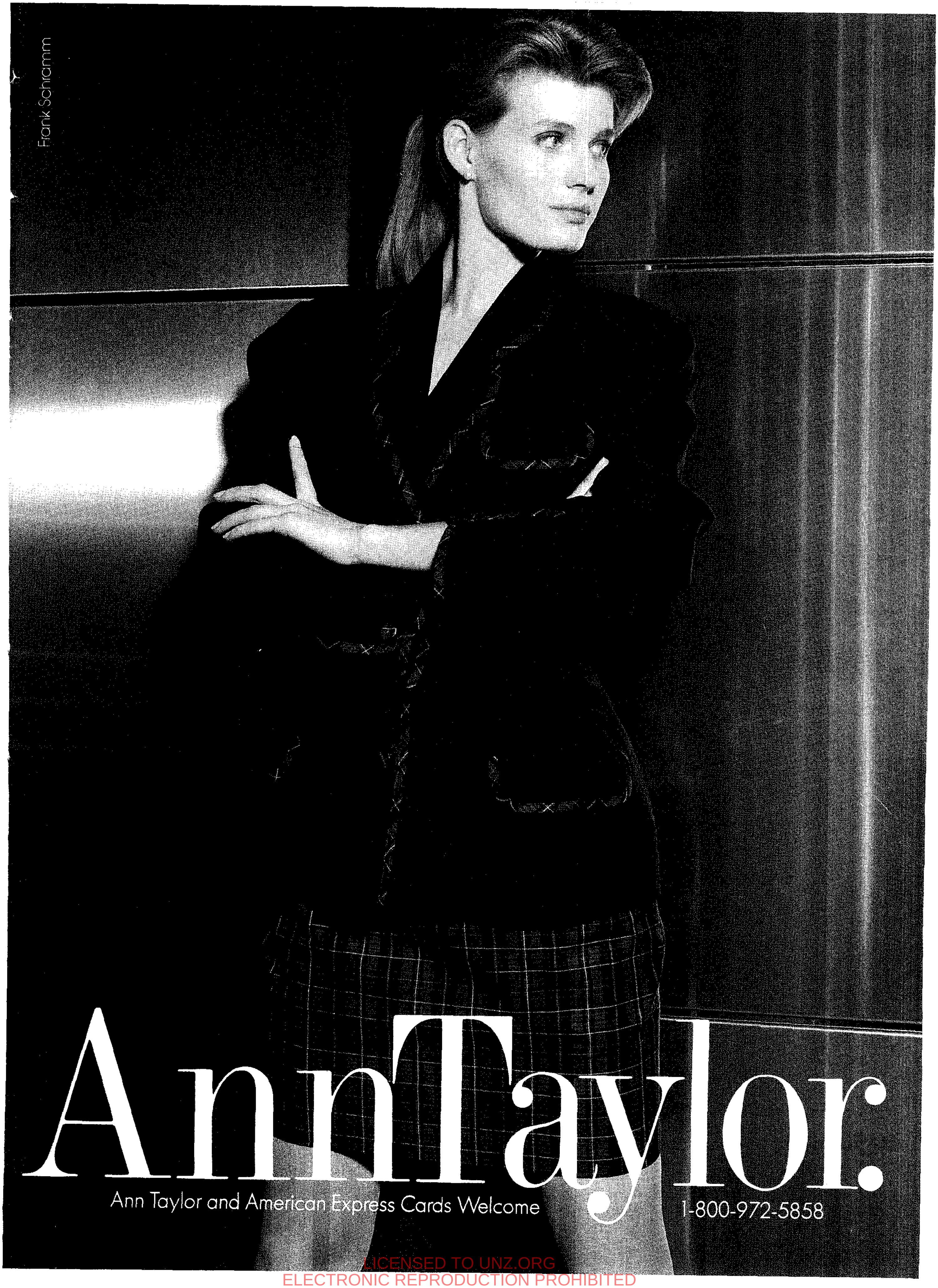
A spokesman for Allied denied the story. "*The Great Hunger* is a play of great renown in Ireland. I'm sure our executives here had either seen it or knew what it was about."

……

RESTAURANT AND CLUB NEWS

Philip George, the architect who designed Aurora and Le Bernardin, is working on a new restaurant called Park Place, in the old Playboy Club on 59th Street off Fifth Avenue. Dennis Foy, co-owner and chef, will be serving such new-style American dishes as crayfish salad with a cassis vinaigrette and soft-shell crabs with three American caviars. . . . The owners of SoHo's I Tre Merli are opening a place called Barolo at the corner of 76th Street and Third Avenue. The restaurant will emphasize cooking from the Piedmont region of Italy, where Barolo wine is produced. Co-owner Paolo Secondo is planning on a June opening. . . . B^2, a club catering to the business set, is opening in May in the space once occupied by Area. The place will be decorated with cash machines and a BMW, says manager Jimmy Lee, formerly of Heartbreak, who will also be in charge of the design at B^2. "Despite Black Monday, we think the mood is still right for a club like this," says Lee. "We hope to host a lot of corporate parties."

Photographs: center, Erica Lansner/Photoreporters; bottom, Roland Neveu/Gamma-Liaison.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On Madison Avenue/Bernice Kanner

AYER TO THE THRONE

FAST-FOOD FIGHT: *N. W. Ayer brings the outdoor taste indoors to the Home of the Whopper.*

THE BURGER THAT WOULD BE KING

FOR A WHILE THERE, THE PEOPLE AT N. W. Ayer must have felt as if they were trapped in a Madison Avenue version of Watergate or Iranscam. There was talk of payoffs and fraud, and the Defense Department was on the case. But the agency weathered the scandal two years ago. Now Ayer is breaking its brand-new Burger King ad campaign, and the agency is resurgent. "I've been up and I've been down," deadpans Lou Hagopian, Ayer's chairman. "Up is better."

Those troubles began in 1983, when Pentagon officials and the Justice Department investigated Ayer employees amid charges of bid-rigging, kickbacks, and fraudulent billings. The 119-year-old agency lost the $85-million U.S. Army account (then its second largest, after AT&T, and responsible for about 10 percent of its billings), was barred from competing for any other government contract for a year, and sullied its choirboy image, one based on Ayer's historical roots and traditional, straitlaced operations.

"It was as if the minister's wife had been accused of adultery," admits Hagopian. "Our pride was wounded. We were angry and determined." But then came word, on September 28, about the largest account ever to switch ad agencies: Burger King was leaving J. Walter Thompson for N. W. Ayer.

Not known for New Wave, high-tech, or breakthrough creative campaigns, Ayer, the world's fifteenth-largest agency, has consistently turned out warm, sentimental advertising that's believable, involving, human, and reaches people on both rational and emotional levels. Although its "human contact" philosophy often results in soft-sell messages, Ayer is a strategy house: All its advertising must tell a "consumer benefit" story. "It's the feeling beneath the surface—that goes beyond the intellectual or rational—that makes for more relevant, meaningful communication and is more likely to be acted upon," says Hagopian.

Ayer has created some of the more memorable ad campaigns, as well as lines that have become part of the American lexicon. "I'd walk a mile for a Camel" was an Ayer invention. So was "When it rains, it pours" (for Morton salt) and "Never underestimate the power of a woman" (for *Ladies' Home Journal*). Ayer gave the world "Nobody sweats the details like GM," "A diamond is forever" (DeBeers), "Reach out and touch someone" (AT&T), and "Be all you can be" (the U.S. Army). Recently, for AT&T, Ayer focused on the failures of rival telephone manufacturers to the tune "Second-Hand Phones," an adaptation of "Second-Hand Rose." And for Continental Airlines, the agency created the quirky commercial in which a nasal-voiced newborn blames the airline's Maxsaver fares for bringing out the whole family—including his "revered namesake" and "rivals to the family fortune"—to greet him.

Ayer's resurgence is the result of hard work, not flamboyant dazzle. Its new campaign for Burger King won't bring the agency up on charges of ingenuity or exuberance, but it just might arrest the fast-food company's declining market share.

The campaign pivots on the line "We do it like you'd do it," and resurrects the successful controversy that pitted flame-broiling against frying, a tactic that Burger King virtually abandoned in 1982 to tout the variety of its menu. (After the battle of the burgers, Burger King and J. Walter Thompson, its agency of eleven years, ran several short-lived campaigns—including spots with that unsavory nerd Herb, who'd never tasted a Whopper; the "This Is a Burger King Town" campaign; and, most recently, "Best Food for Fast Times.")

McDonald's, with 50 percent more outlets, twice the marketing budget, and meatier annual sales ($1.4 million per restaurant, and a 36 percent share of the fast-food-hamburger business), "owned the friendly, warm field, with Chevrolet, apple pie, and Mom," says Hagopian. "Everyone else is out there competing for the rest." Burger King, with annual sales of $1.15 million per store, claims almost 17 percent, followed by Hardee's, with $1.1 million in sales (and rising), and Wendy's, with sales of $800,000 (and falling).

Ayer opted to focus on hamburgers, the cornerstone of the $25-billion business. Ninety percent of Americans claim they prefer broiled burgers to fried ones, and consumers told Ayer that they liked Burger King's the best. One spot—which Ayer had created on spec in an attempt to win the business—made such an impression that Burger King decided to run it intact: A man and a woman fondly recall how much the Burger King burgers they are eating taste like the ones they used to make themselves.

In another commercial, quick cuts of barbecuers home in on the burger, which

Photograph by Donal Holway.

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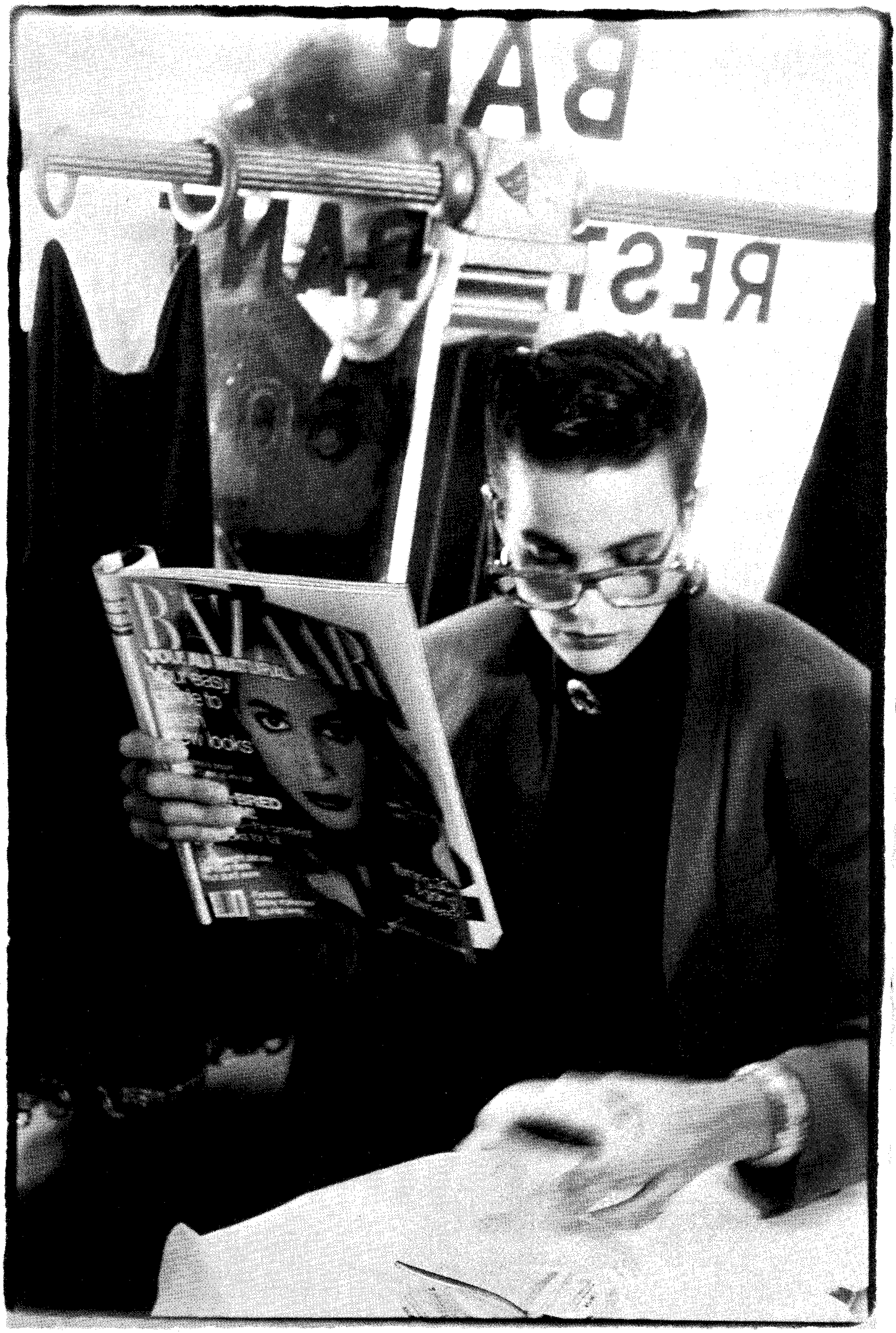
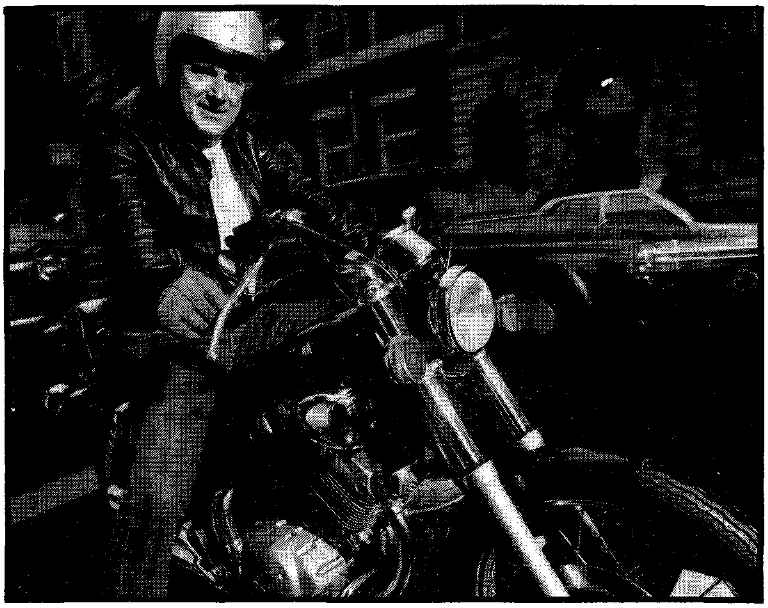

BAZAAR
new looks

No. 2 in a series on how to advertise to Mature America.

Take off 15 years. At least.

They look and act years younger than their mothers and fathers did in their maturity. Proper nutrition, a zest for fitness and an active lifestyle have handed many of them a whole new lease on life. The lesson to marketers? Talk to a person, not a birth date. Enjoy their continuing youth with them. How do you cast them in advertising? Looking and acting 10 to 15 years younger than preceding generations at the same age. A just completed Yankelovich study* for



Modern Maturity reveals that Americans 50 and over are as vain about the way they look, eat as much fun food as people a decade younger. The magazine that understands how young they feel, that even helps them feel that way, is Modern Maturity. A circulation of 17.4 million has made Modern Maturity the third largest magazine in America. For more insights on Mature America and its magazine, Modern Maturity, call Peter Hanson at (212) 599-1880.

Modern Maturity

The beginning of a new lifetime.

**MATURE AMERICANS*, THE DANIEL YANKELOVICH GROUP, INC., 1987.

A PUBLICATION OF AARP

moves magically from the backyard grill to the Burger King grill. In a more competitive spot, a foreign-exchange student complains about the unspeakable way they make burgers in his country (they fry them). In another spot, two girls admire those attractive, good-tasting grill lines. "How come you never get lines at McDonald's?" one of them asks.

Ayer's spots are workhorses, not show horses, and while they may eventually stem the hamburger chain's decline, they probably won't bring down the McDonald's arches. Indeed, McDonald's is trying to lure consumers with promotions that offer cash, Oldsmobile Cutlasses, and booty from Sears. At the same time, Wendy's is returning to a campaign theme from its past: Humorous spots show consumers unaccountably choosing Hamburger B—dried out because it's been cooked ahead of time—over freshly made Hamburger A.

Ayer was not just a long shot that finally triumphed: It had to fight its way into contention. Although the agency had worked for Burger King in Spain and Hong Kong, it was not initially invited to pitch the $200-million account, despite several entreaties. Finally, on June 11, Hagopian wrote the company, mentioning his daughter—who had once worked on the Burger King account at JWT—to get his foot in the door. The door opened: On July 8, Hagopian and Ayer vice-chairman Jerry Siano trekked to Burger King headquarters in Miami for a two-hour meeting with Charles Olcott, president of Burger King U.S.A., and R. J. Trutz, executive vice-president of marketing. At the end of the session, the Ayer suitors were presented with a basket of Burger Bundles, which they immediately devoured.

Three weeks later, as one of 8 surviving teams from a field of 30, Hagopian and Siano were back to do a credentials pitch. Ayer also urged the company to jettison its "Best Food for Fast Times" campaign. On August 11, Hagopian learned that Ayer had made the finals and would compete against D'Arcy Masius Benton & Bowles and JWT. They worked relentlessly to fine-tune their four-hour September 16 presentation, made their pitch, then nervously awaited word. Word—and a case of champagne—came a little before 10 A.M. on September 28. Olcott praised a campaign that "won our hearts because it focuses on what we do best," and regretted the fact that Ayer's pitch hadn't been filmed and couldn't be donated to the Harvard Business School as a case study.

In fact, the Harvard Business School might well be interested in this eleventh-hour agency, which has been known "to bounce back before the count," according to Siano. The count began 119 years ago, when Ulysses S. Grant was president. In 1869, Francis Wayland Ayer, 21, a dropout from the University of Rochester and a onetime schoolteacher who had

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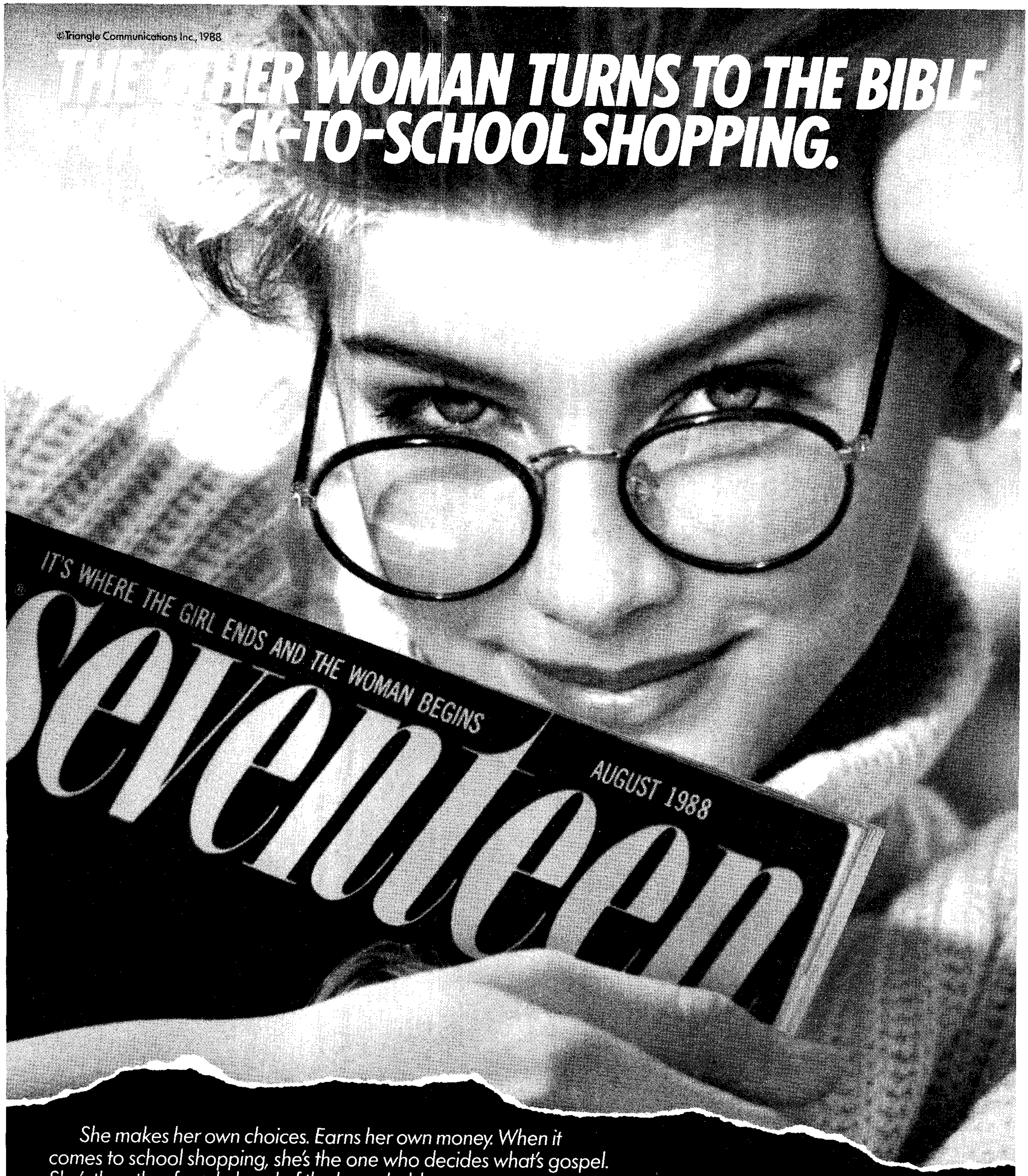
THE OTHER WOMAN TURNS TO THE BIBLE [illegible]CK-TO-SCHOOL SHOPPING.


IT'S WHERE THE GIRL ENDS AND THE WOMAN BEGINS
®seventeen
AUGUST 1988

She makes her own choices. Earns her own money. When it comes to school shopping, she's the one who decides what's gospel. She's the other female head of the household.

*This fall she'll spend over $1500 on subjects like sweaters, scarves, stereos, and - heavens yes - shorter skirts.**

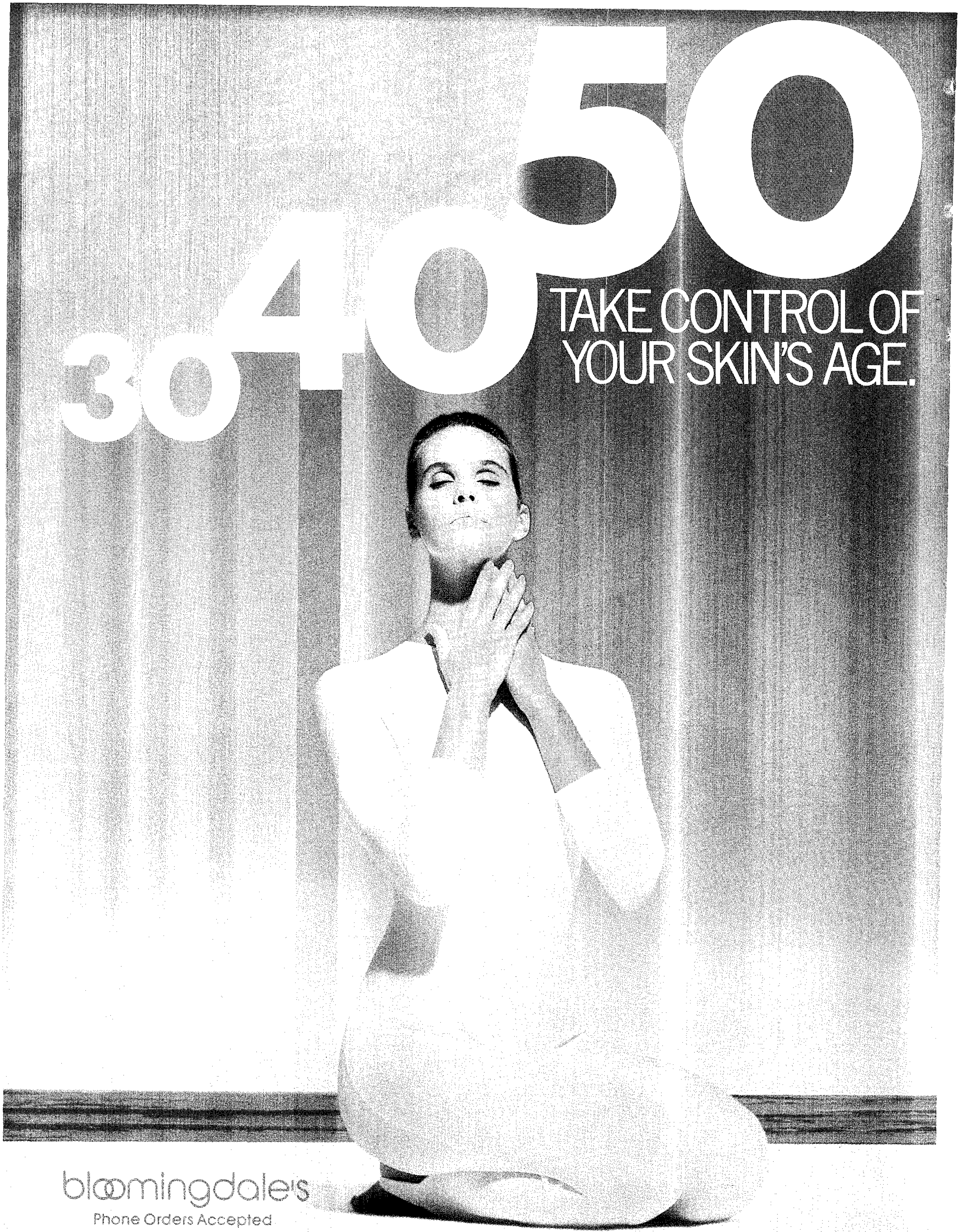
*She's one of seven million readers who put their trust and faith in Seventeen's August issue, the higher authority on back-to-school shopping.***

The Seventeen woman. If you're not reaching her in August, you're history in the fall.

*SEVENTEEN Back to School/Fall Buying Survey 1986.
**Estimate of readers 12–24 based on August 1987 total paid circulation and 1986 SMRB.

®seventeen

It's where the girl ends and the woman begins.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LES BIOLOGICS.

THE FIRST BEAUTY TREATMENT TO ADDRESS SKIN'S BIOLOGICAL AGING WHEN IT HAPPENS.

Regardless of your chronological age, your skin has its own aging timetable. It's called "biological aging" and it occurs in three distinct stages marked by significant, dramatic changes in skin's appearance.

Now there is a treatment that addresses the skin's deficiencies at each of these three turning points. Biologics 30, 40, 50. Three distinct products. Each with different proportions of ingredients to target the specific visible problems unique to that stage of aging.

New two-step Biologic acts to balance and stabilize the skin. The CONCENTRATE diffuses biological ingredients to the points where they are needed. Step two, the MULTI-ACTIVE BIOLOGICAL CREAM, aggressively works on skin's surface to minimize the visible signs of aging.

Biologics 30, 40, 50, used daily a.m. or p.m., lets you take control of your skin's age. So your skin can perform at its maximum and look its best. Find out your skin's true biological age when you visit our Biotherm counter. Biologics. Test results prove it works. Now prove it to yourself.

BIOLOGIC
30

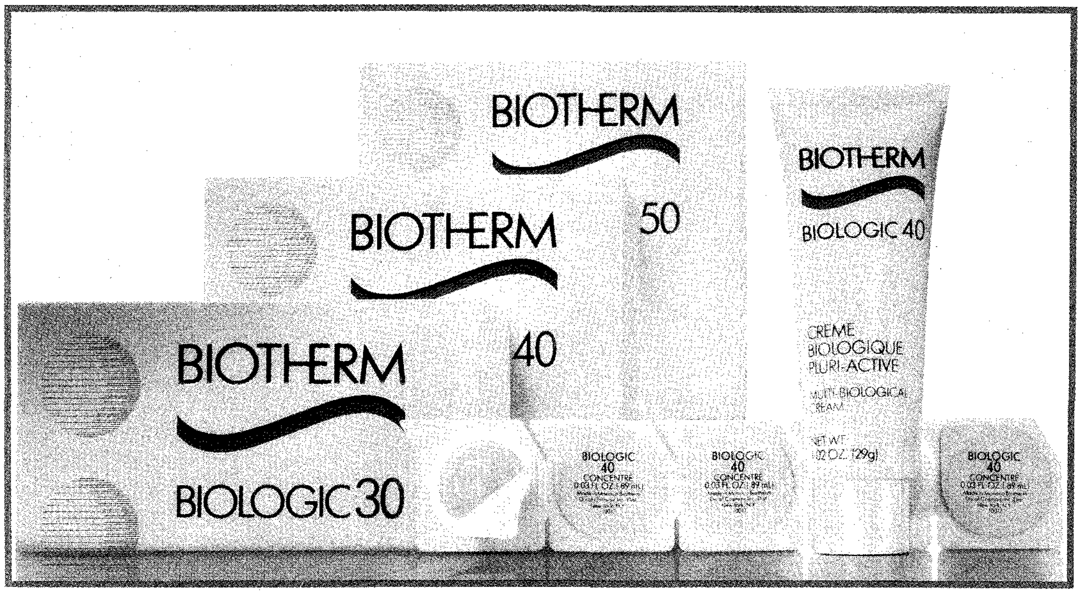
- Addresses the onset of dehydration,
- loss of radiance, visible effects of fatigue,
- the first signs of fine lines.

BIOLOGIC
40

- Fights the appearance of wrinkles, expression lines,
- loss of hydration, radiance,
- the decrease in skin's elasticity.

BIOLOGIC
50

- Combats the loss of elasticity, tone, and firmness,
- the established appearance of lines, deep wrinkles
- reinforces the skin's moisture level.


BIOTHERM
50
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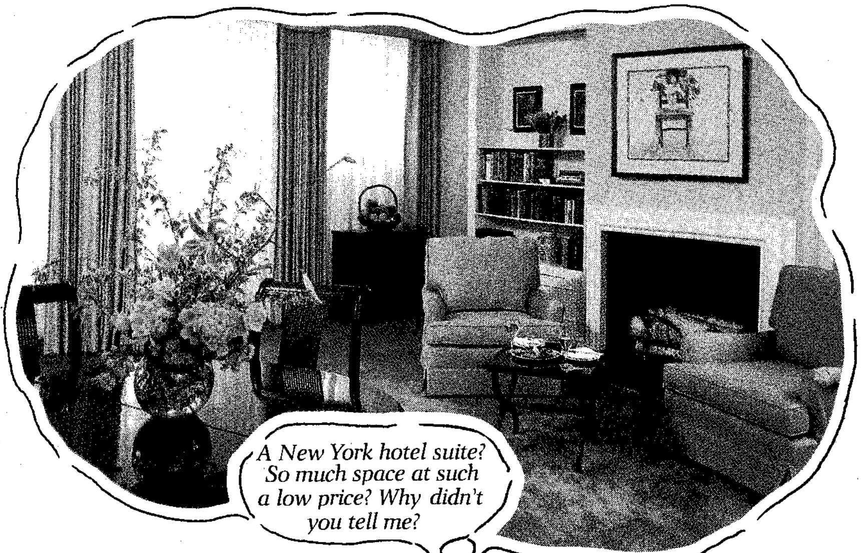
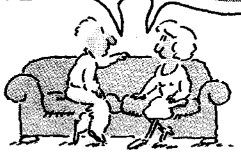
CREME BIOLOGIQUE PLURI-ACTIVE
MULTI-BIOLOGICAL CREAM
NET WT 1.02 OZ. (29g)
BIOLOGIC 40 CONCENTRE 0.03 FL. OZ. (.89 ml)

BIOTHERM

PARIS • MONACO • DEAUVILLE


A New York hotel suite? So much space at such a low price? Why didn't you tell me?



The word is out. About our spacious suites and our choice locations–from the Southgate Tower on 31st Street to the Surrey at 76th. When you're all over New York, the way we are, it's not easy keeping it a secret.

New York's Biggest Secret

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31st St. & 7th Ave. Southgate Tower
34th St. & Lexington Ave. Dumont Plaza
37th St. & Lexington Ave. Shelburne Murray Hill
39th St. & 2nd-3rd Ave. Eastgate Tower
49th St. & 1st Ave. Beekman Tower
50th St. & 3rd Ave. Plaza Fifty
53rd St. & 1st-2nd Ave. Lyden House
64th St. & 2nd-3rd Ave. Lyden Gardens
76th St. & Madison Ave. Surrey Hotel

Cafe Pierre puts an accent on Marrakech

From February 19th to February 27th, the Cafe Pierre premiers the renowned French and Morrocan cuisine of Marrakech's finest hotel, La Mamounia. A rare opportunity to sample the opulent flavors of Marrakech and the haute cuisine of Paris. Authentically prepared for your palate in addition to the Cafe Pierre's classic menu. Serving lunch and dinner daily except Sunday.

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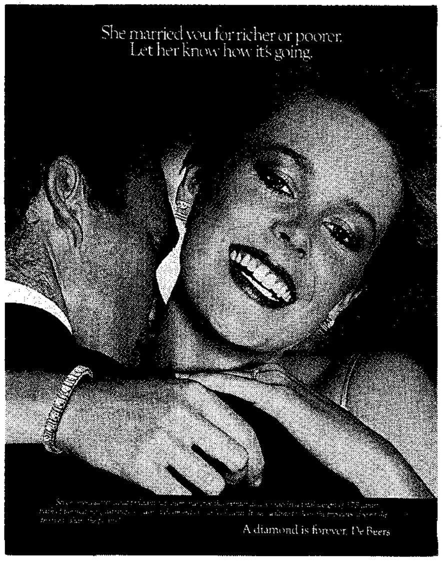
sold space in religious newspapers, opened an ad agency. He plunked down all of his savings—$250—and used the initials of his father, Nathan Wheeler Ayer, because he feared customers might not want to do business with such a young entrepreneur. A devout Baptist, Ayer junior had a good reputation in an industry rife with impropriety.

In 1876, Ayer changed the nature of the whole ad-agency business by starting to represent advertisers instead of publications. His first client was Dingee & Conard, a rose-grower from whom the agency earned a 10 percent commission. That rate proved unprofitable and in 1878 was hiked to 15 percent—which would remain the standard commission for the next century. In its first dozen years, Ayer handled everything from lost dogs and legal notices to Kennedy's Ivory Tooth Cement and John Wanamaker, then just a small retailer.


She married you for richer or poorer. Let her know how it's going.
A diamond is forever. De Beers

DIAMOND JUBILEE: *An ad for DeBeers.*

Ayer was the first agency to push the concept of the brand name, to sell cars and phones, and to do radio and TV commercials. AT&T became a client in 1908, DeBeers in 1939, Du Pont in 1956, Yamaha in 1963, and General Motors in 1971. Ayer recently added giant Procter & Gamble, American Home Products, and Sterling Drug as clients when it bought the Cunningham & Walsh ad agency.

The company's modern woes began in 1966, when Ayer, then grounded in Philadelphia, lost the $28-million Plymouth account, at the time the largest piece of business ever to switch ad agencies. "United Airlines had flown out, and we were in danger of losing AT&T," recalls Siano. "But we held on to AT&T, committed to moving our headquarters out of staid Philadelphia and into the ad capital of the world—New York. We went from being on the cusp of down-and-out to being solidly on the way up."

In 1978, Ayer picked up momentum, keeping the Army account and reeling in

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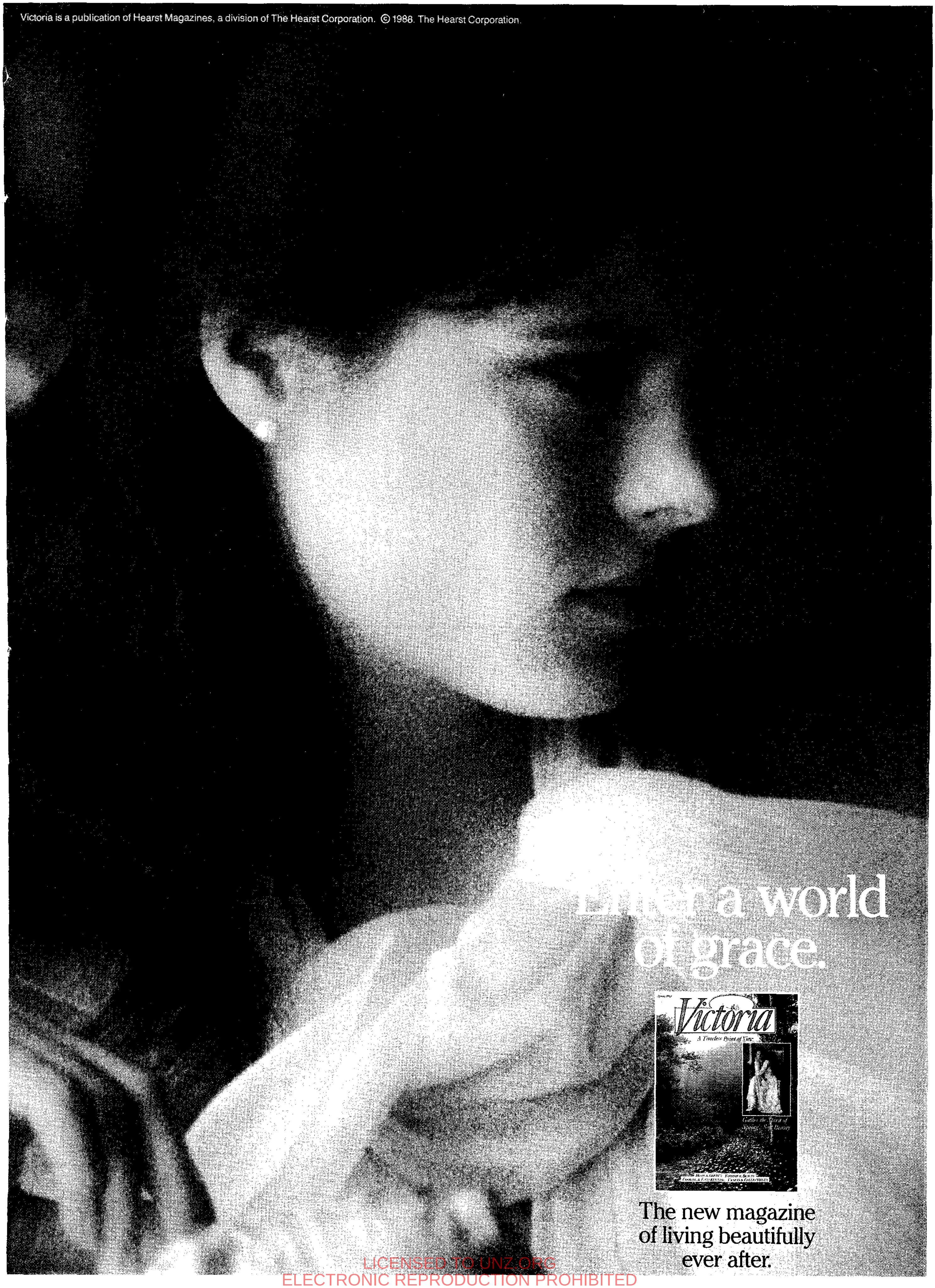
Enter a world
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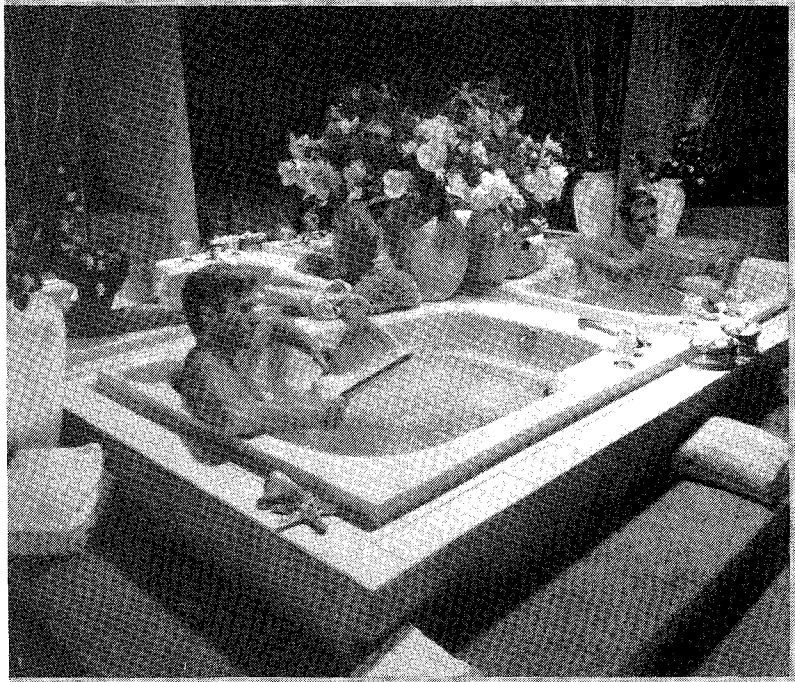
Victoria
A Timeless Point of View
The new magazine
of living beautifully
ever after.

ThermaSol is in SMOLKA'S CORNER



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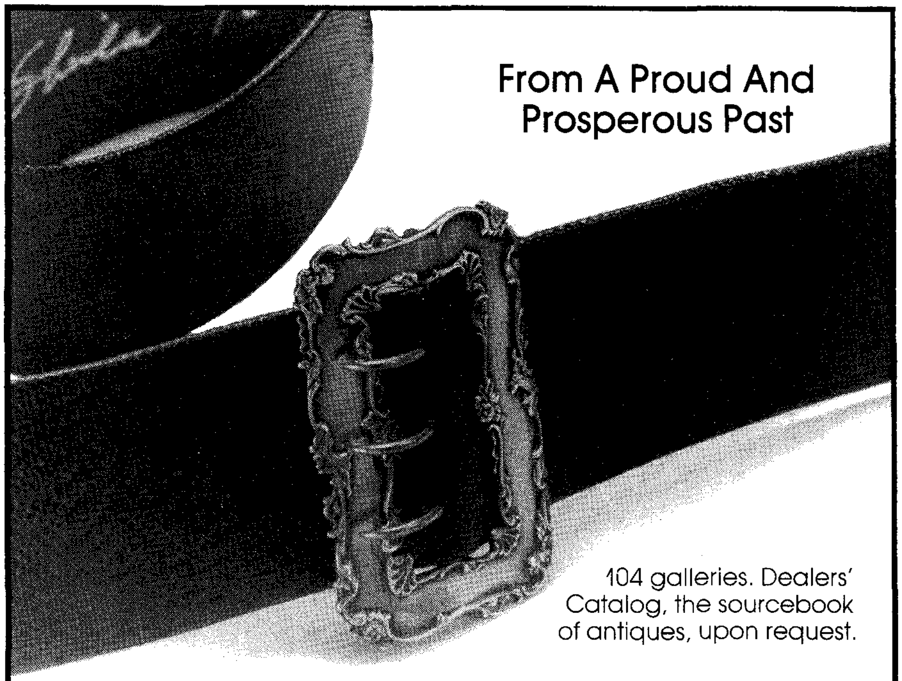
From A Proud And Prosperous Past



104 galleries. Dealers' Catalog, the sourcebook of antiques, upon request.

Sterling buckle made for Tiffany, early 1900's. The Waists of Time, Gallery 42A. (212) 888-3658

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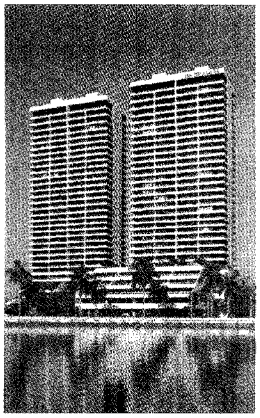
Pan Am and 7Up. Ayer was also lauded as *Ad Age*'s Agency of the Year (it shared the honor that year with arch-rival Young & Rubicam). The foundation cracked in July 1983, when an employee who had been fired from Ayer's public-relations department told the U.S. Attorney's office that the agency had been keeping phony time cards and billing clients inflated amounts. The agency's own investigation uncovered a manager filling in cards ahead of time, and the U.S. Attorney's office found someone at Ayer who had been helping a contact lowball bids for Army public-relations films—and been accepting $5,000 a year for over a decade. Federal marshals wired the filmmaker for a lunch at the Dorset Hotel, where he passed an envelope full of cash to Ayer vice-president John Bidus, who was collared as he left the restaurant.

In April 1986, Ayer fired Bidus for accepting the bribe. A federal judge fined him $50, but admitted that the Army hadn't suffered financially for the ethical breach. Soon afterward, the Army moved the account to Young & Rubicam. A new Y&R spot for the Army shows a private writing a "Dear Dad" letter explaining how "here in the Army, I'm finally starting to appreciate all those things you taught me." Words like CHARACTER, TEAMWORK, and MATURITY flash on the screen.

Last year, the army judge advocate general's office in Washington banned Ayer from government-contract work for one year—the first time an ad agency had been censured by the government. The office of U.S. Attorney Rudolph Giuliani completed its investigation last November without pressing charges. Assistant U.S. Attorney Stuart Grabois won't comment on the investigation, but Hagopian will. "I can't describe our anguish over this unjust slander. One minute we were perceived as safe and secure, the next as Mr. Slick getting money under the table. Someone badly wanted to get rid of us. Even though nothing was actually burning, people reading this will believe that where there's smoke, there's fire."

Now the fire is under the grill—Burger King's—and Ayer, while still smoldering from the scandal, is at the same time glowing from other sources of heat. The agency recently completed the purchase of Cunningham & Walsh, which pushed Ayer's billings over the $1-billion mark; Siano, Hagopian's heir apparent, was put in charge of the reorganized American operations; and Ayer got another endorsement when Procter & Gamble asked it to do that company's first corporate commercial celebrating its 150th birthday.

"All this has taught me the randomness of life," says Lou Hagopian, who can't conceal his pride in how—"from the bottom of the pile"—Ayer fought its way back into the game "and wound up winning the Super Bowl." ▬



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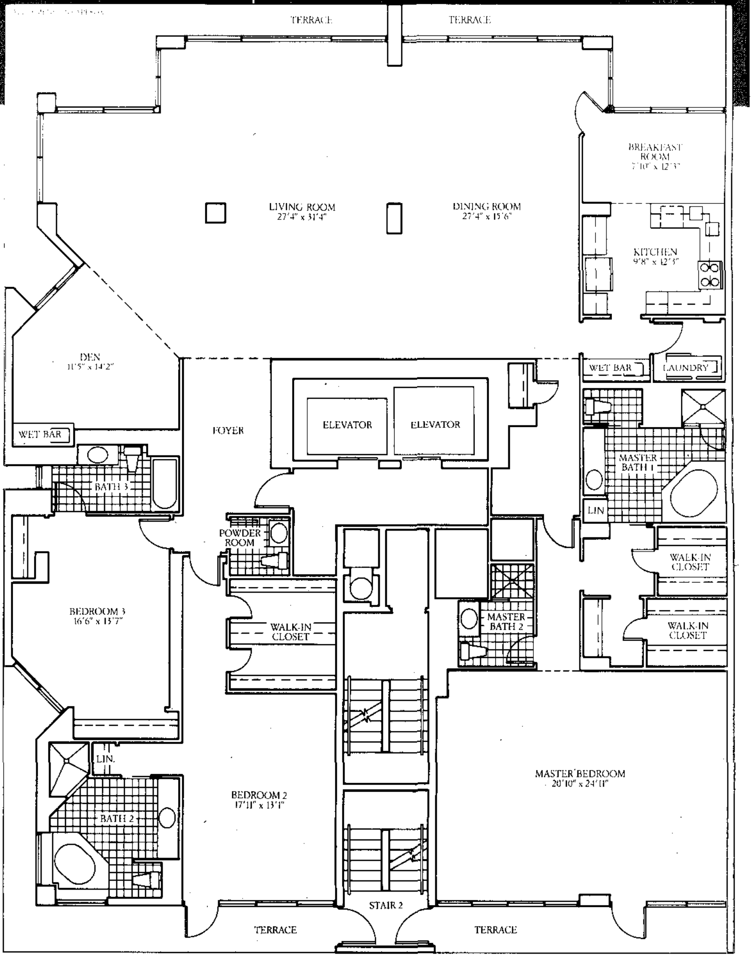
The gracious layout shown is achieved by a combination of the E and F apartments, with a total of 4624 square feet within and 566 square feet of Terraces. Combination apartments priced from $670,000 to $1,000,000.

Two and three bedroom condominium residences, penthouses and grand penthouses are also available priced from two hundred and ninety-nine thousand two hundred to one million eight hundred thousand dollars.

IMMEDIATE OCCUPANCY


This entire span of window overlooks view shown above
TERRACE
TERRACE
BREAKFAST ROOM 7'10" x 12'3"
LIVING ROOM 27'4" x 31'4"
DINING ROOM 27'4" x 15'6"
KITCHEN 9'8" x 12'3"
DEN 11'5" x 14'2"
WET BAR
LAUNDRY
WET BAR
FOYER
ELEVATOR
ELEVATOR
MASTER BATH 1
LIN
BATH 3
POWDER ROOM
WALK-IN CLOSET
WALK-IN CLOSET
BEDROOM 3 16'6" x 13'7"
WALK-IN CLOSET
MASTER BATH 2
LIN.
BATH 2
BEDROOM 2 17'11" x 13'1"
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STAIR 2
TERRACE
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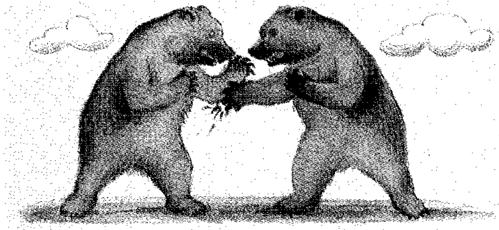
The Bottom Line/John Crudele

GOING FOR BROKERS

LAYOFFS MASK A HIRING FRENZY

AT THE SAME TIME THAT WALL STREET IS letting go thousands of workers to cut costs, investment firms are quietly trying to steal one another's star brokers with offers of six-figure signing bonuses and big loans that may never have to be repaid.

The recruiting rampage is under way at most major brokerage firms, although all officially deny that anything out of the ordinary is happening. But sources on Wall Street say Dean Witter Reynolds, Drexel Burnham, Paine Webber, and Prudential-Bache got the raids rolling earlier this year, and most other firms—in an effort to keep up their own broker populations—have had to join in.



BEARING DOWN

The Earnings Slide in the Brokerage Industry

COMPANY EARNINGS (in millions)

	'86	'87	est. '88
Merrill Lynch	$454	$391	$210
Dean Witter	79.2	76	70
Bear, Stearns	173†	(est.) 130†	150†
Shearson Lehman	341	101	190*
Paine Webber	74.9	72	46.357

**Includes earnings from E. F. Hutton*

†Fiscal year ending April 30 the next year.

SOURCES: Paine Webber; Institutional Brokers Estimate System.

The biggest losers so far are said to be Shearson Lehman Brothers (which recently acquired E. F. Hutton & Company but lost a lot of Hutton brokers who'd already been pirated away), Bear, Stearns & Company, and perhaps Merrill Lynch & Company, which cut its commissions to brokers last December. Some smaller firms that are experiencing financing trouble—like L. F. Rothschild Holdings—have been stripped nearly bare of key brokers. And last week, Paine Webber even hired away Joseph Grano Jr., an executive in charge of Merrill Lynch's retail-brokerage operation.

"We're increasing our account-executive [broker] population at the top end and weeding at the bottom," says Robert J. Sherman, president of Prudential-Bache's retail group. Though he insists Pru-Bache isn't going overboard, he says that "some firms are paying more than they have in history."

A top broker can bring more than a million dollars a year in commissions to his or her firm. Typically, such brokers get to keep around 40 percent of what they bring in.

Competition for brokers has erupted before in lean times, and its logic is simple. When a broker changes jobs, he usually takes most of his clients with him. And at a time when prospects have dimmed in the securities industry, brokerage firms crave new clients.

"If you have empty desks, it makes sense to fill them with revenue generators like brokers," says Brenda Davis McCoy, who follows the brokerage industry for Paine Webber.

Wall Street has plenty of empty desks these days, most of them vacated by employees who got caught in the industry's wave of cost-cutting after the crash. Almost all the layoffs, though, involved researchers, support staff, and younger, less experienced brokers. In all, experts estimate that more than 15,000 workers were let go by brokerage firms last year, and more layoffs have already come this year.

Experienced brokers with long lists of clients are not pounding the pavement. In fact, industry headhunters say the job market has never been so good for the better brokers, who are being offered fortunes to switch firms. In one case, a broker with a history of million-dollar-revenue years was said to have been offered a $350,000 signing bonus to leave his current firm for Dean Witter.

One broker says Prudential-Bache offered him a bonus—which it called an "accelerated payment"—equal to 30 percent of the business he brought in last year. He didn't take that deal but recently moved over to Paine Webber for a contract he wouldn't disclose.

Other brokers have been offered three-year loans of six-figure amounts, with the understanding that the money won't have to be repaid if the broker stays that long and shows good production.

"It is truly insane," says a top executive of one brokerage firm that has refused to pay these bonuses and has consequently lost a number of key brokers. "Totally insane. I don't know when they will break even on these people."

Even before the bonuses, brokerage-industry profits are likely to slip a lot this year. The industry had pretax earnings of $5.5 billion in 1986. But earnings fell by an estimated 35 to 40 percent in 1987 (because of trouble in the bond market last spring and in the stock market last fall) and may slide another 20 percent this year. Paine Webber's McCoy estimates that industry earnings for all of 1988 will equal the earnings of just the first three months of 1987.

Some executives worry that the bonus babies will create a morale problem at their new firms. One executive says his firm has refused to give bonuses to new brokers because it is afraid that its current sales force might revolt.

The bonuses have their defenders, however. "What [firms] are trying to do is increase their revenue stream to offset operating costs," says Charles Vincent, who follows the brokerage business for Provident National Bank, in Philadelphia. "What you want to do is hire the most productive brokers."

Good or bad, the bonuses and the raids are probably here to stay, at least for the short term. Those firms that lost brokers, the experts think, are likely to raid other firms to fill spots.

Bear, Stearns is a good example. Over the past few weeks, it has lost over a dozen brokers to raids by Drexel Burnham and Paine Webber. Last week, Bear, Stearns fought back—and was close to hiring away 28 brokers from the Chicago sales force of L. F. Rothschild, a firm that is down but not quite out.

Why are brokers willing to change jobs

Illustration by Joe Teodorescu.

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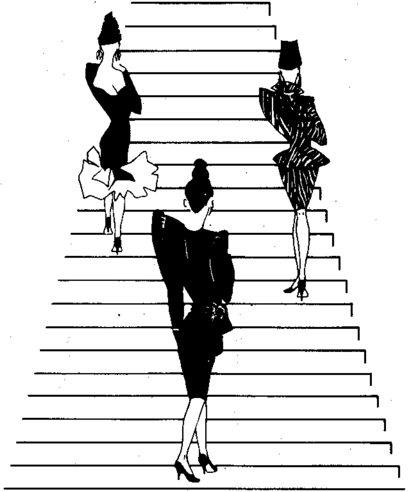
YVES SAINT LAURENT

BERGDORF GOODMAN



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in such an iffy environment? Some experts think the cash bonuses are enticing, especially since many of the brokers lost a lot of their own money in the crash. The bonus might act as a grubstake that will help the broker get his or her own trading account back into shape. Other brokers may be changing jobs because they are afraid that their firms will not survive. Still others are worried that even if their firms do survive, they may not be very generous at bonus time.

How are the brokers reacting to all this attention? "Everybody likes to be sought after," says one who grabbed a bonus. "This is an ego business."

STRONG IN SPOTS

IF YOU WERE COUNTING ON LOWER INTEREST rates in the near future and were disappointed, put the blame on Minneapolis, Cleveland, San Francisco, and Boston.

The four Federal Reserve banks in those areas have been reporting to Washington that business conditions in their regions are good and that there is no need for an economy stimulator like lower interest rates.

West Germany, meanwhile, is said to have been pressing Washington not to cut rates, contending that such a cut would overheat first the U.S. economy, then the world economy. Germany is also said to have argued that a rate cut could encourage inflation, hurt the dollar, and reduce foreign investment in the United States.

Alan Greenspan, head of the Federal Reserve Board, hinted last week that interest rates (especially the 6 percent discount rate controlled by the Fed) would remain where they are for a while. Though that bit of information may have surprised the financial markets, sources with close ties to the Fed started getting suggestions of the Fed's bent last week ("The Bottom Line," February 22).

A cut "would be most inappropriate at this time," says David M. Jones, chief economist for the investment firm of Aubrey G. Lanston in New York. Jones, a highly regarded Fed watcher, says the central bankers are unconvinced that the nation's economy is in trouble. "The Fed's view is that the economy will see at least 2 percent growth this year after a weak first quarter," says Jones. While that's not great growth, it's good enough to make the Fed reluctant to take measures that might create international problems.

CASH-FLOW ALL-STARS

KENNETH HACKEL COMPILES HIS LIST OF corporate-takeover candidates by studying the amount of cash companies generate. And since two of the nine companies on his list are involved in attempted acquisitions, maybe he has the right approach.

"Cash flow is very important," says Hackel, head of a small Fort Lee, New Jersey, research company called—what else?—Cash Flow Investors, Inc. "If management wants to do a leveraged buyout, the cash is there." And cash, of course, has always been a lure for corporate raiders looking for a bargain.

A. H. Robins, a Virginia-based company under court bankruptcy protection, was on Hackel's list. Now it is being acquired by American Home Products. Also on the list was J. P. Stevens & Company, which recently received a management buy-out offer.

The other seven? Hackel likes Consolidated Freightways; Fleetwood Enterprises; Ford Motor; Gencorp, Inc.; Harris Corporation; Prime Computer; and Roadway Services, Inc. "Each of these companies has low debt and enough excess cash flow to finance a takeover at a price well in excess of the current market price," says Hackel.

IRS EYES TUITION PLAN

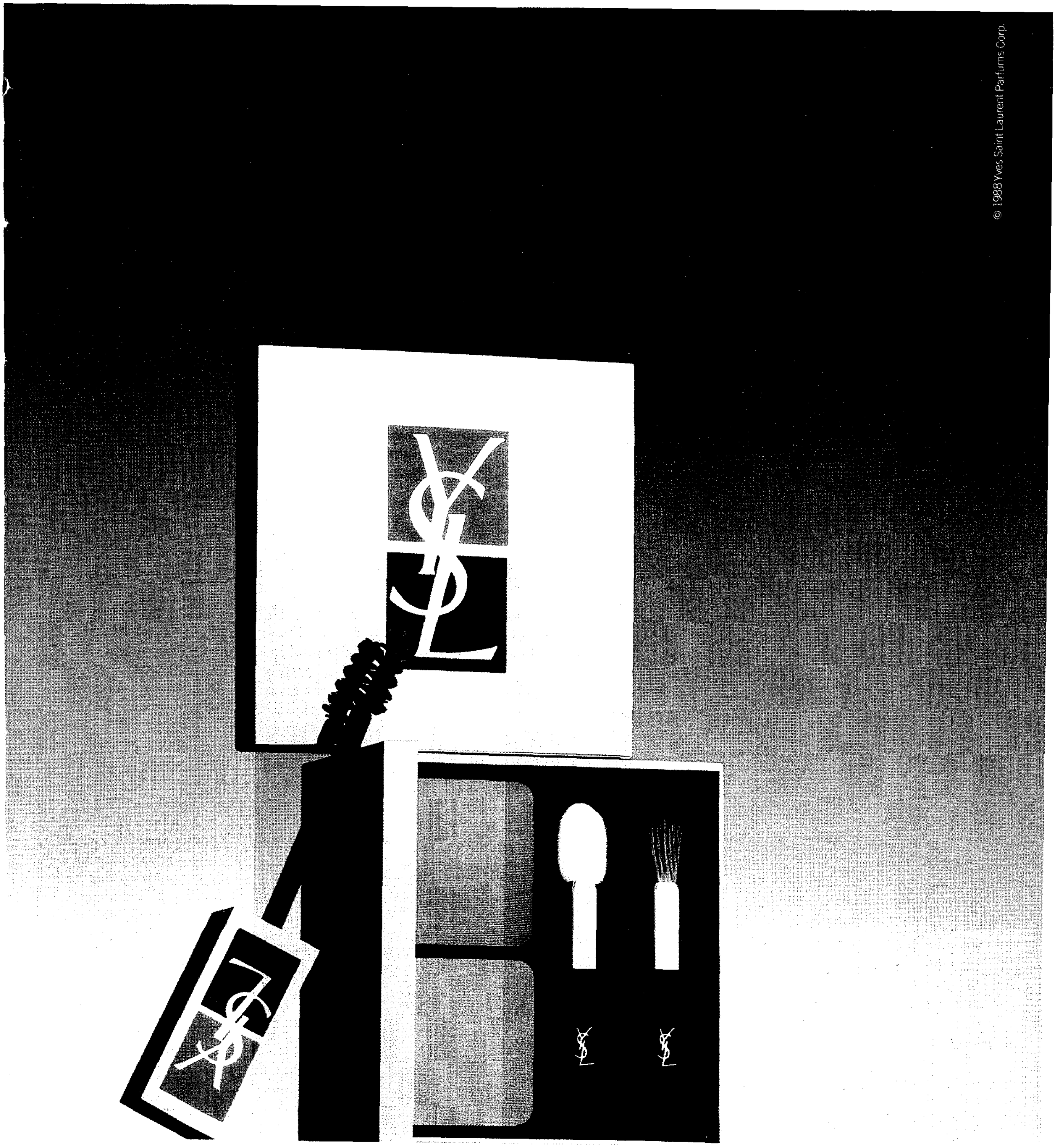
THE INTERNAL REVENUE SERVICE IS EXpected to rule soon on an unusual college-tuition plan devised by the state of Michigan. Under the plan, parents put up money now that the state guarantees will later pay for the full college education of their children.

Set up in early 1987, the Michigan Education Trust, as it's called, is waiting for an IRS ruling on the tax implications of the plan. Robert Bowman, Michigan's treasurer, says the plan shouldn't be taxed, because it doesn't set a fixed income; it just guarantees an education.

Others, however, think Bowman is too optimistic. Peter A. Roberts, head of the College Savings Bank in Princeton, New Jersey, which offers taxable CDs earmarked for paying tuition costs, says, "I can't imagine the IRS will issue a ruling that would have a multi-billion-dollar drain on the Treasury."

THE RUNOFF

LEO DENLEA, FARMERS GROUP CEO, REcently said some polite things about B.A.T Industries in front of analysts. And Wall Street is beginning to think he actually wants his company to be acquired by B.A.T, which made a surprise $60-per-share bid last month. But that's not so, says a source close to Farmers. Denlea is "adamantly opposed" to the offer, the source says. He's just being polite.... Is Donald Trump the only one bothering MCA, Inc.? One rumor on Wall Street has it that Herbert J. Siegel of Chris-Craft Industries and Warner Communications might also be stalking the company. While the Siegel rumor can't be confirmed, it is a key reason MCA's stock has soared recently. ■



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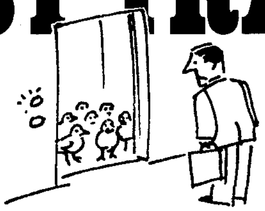
FAST TRACK



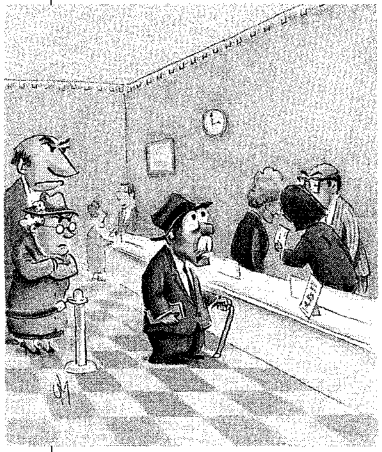
EDITED BY ERIC POOLEY

TRUE TALE

Bank Dividend

IT WAS THE BEGINNING OF the month, and my father had gone to the local bank to cash his Social Security check and pay a few bills.

As usual, the line was long, and as usual, when my father reached the front the young woman at the teller's window asked him for some information to verify his identity—this time, his date of birth. My father told her, and the teller looked at him with an expression of surprise.



"Please wait a minute," she said and disappeared into the back.

Something was up—my father was sure of it.

"I couldn't imagine why the delay," he told me later. "Things were running through my mind. Was I being accused of stealing somebody else's check? Was something wrong with my check? How was I going to pay my rent?"

My father waited, feeling the eyes of everyone in the bank on him. Finally, the young woman returned. Two other bank workers were with her. My father's suspicions were confirmed: Something *awful* was definitely up.

The three faced my father from the other side of the window. They threw their arms about one another's waists, opened their mouths, and burst into song:

Happy birthday to you.
Happy birthday to you.
Happy birthday, Mr. Kahan.
Happy birthday to you!

Some of the other customers burst into applause. My father walked out, smiling and more than a little relieved.

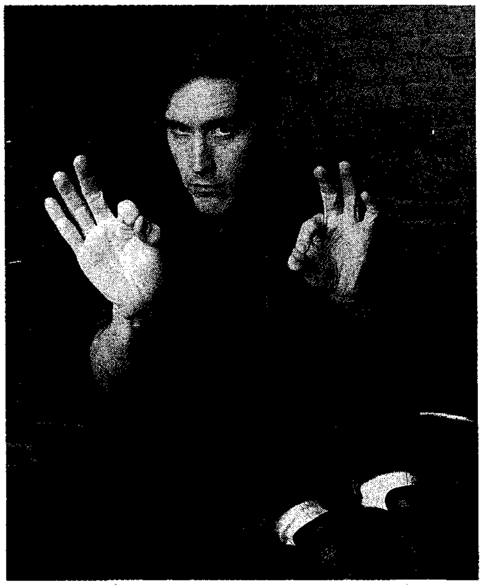
HELENE HOFFMAN

BRIEF LIVES

JEFFREY ESSMANN'S DREAM HOUSE

IN 1978, JEFFREY ESSMANN VISITED HIS hometown of Wauwatosa, Wisconsin, and watched a local television show about the state fair. The TV reporter's incisive manner gave Essmann the idea for a comedy sketch called "Wisconsin Can Be Weird," in which pop psychologist Dwight Stiles reports on Bovine Madness: "Elsie, Bessie, Bossie, Nell, and Clover are all cows from good farms, yet underneath . . . each one is screaming, 'I'm grazing as fast as I can.' "

On the bare stage of the Club at La MaMa (74 East 4th Street), Essmann, 35, brings forth Stiles and seven other characters, using only a scattering of five-and-dime costumes and a talent for transformation. "I like that rinky-dink, playing-in-the-basement feeling," he says. When he pulls on a wig and stuffs two party hats under his shirt, he becomes a living doll named Superstar Barbie, an angst-ridden nightclub owner who has lost Ken to her best friend, Midge, and hates that Mattel Dream House. ("*I* sure never dreamed about living in cardboard.")



"Playing in the basement" at La MaMa.

Without a costume or props, Essmann becomes a kindergartner in a mock *film noir* about a boy plotting to kill off his siblings. "Something about kidnapping has always appealed to me," the boy says. "I'd pictured it a million times: the car pulling over, the door opening, the smell of chocolate. . . ."

After attending the University of Wisconsin, Essmann moved to New York in 1974 and acted Off-Off Broadway. He started writing his life sketches in 1978—long before the downtown scene's monologue craze began. And though the kindergarten piece will appear in a *Harper's* monologue collection in April, Essmann doesn't belong with the crew that indulges in long stories about only themselves. He prefers the art of observation, playing the kind of people he knows all too well: Wisconsinites so normal that they're frightening; New Yorkers so frightening that they're normal.

These portraits can offend the audience, but Essmann relishes the tension in the crowd. "I am ultimately scared of being boring. There's no point in doing a show if you're going to worry. Sure, *some* people might be bothered by the implications of a relationship between the five-year-old and the ice-cream man, but, hey, they're alive at the end of the night. If I did normal stand-up—'I'm Jeffrey Essmann! I was born in . . .'—it wouldn't work. It would be a lie."

RICHARD LAERMER

Photograph by Bill Bernstein. Illustrations: top, Guy Billout, left, Jeffrey Moores.

ART BEAT

Andy: Postage Due

THE OTHER DAY, AS FRED Hughes was going through the mail, he came across the first Andy Warhol commemorative stamp—a version of the artist's 1966 *Self-Portrait* —pasted onto the corner of an envelope. Hughes, the executor of Warhol's estate (*New York*, February 22), knew that Warhol had turned down a Postal Service commission in 1985 and noticed that this stamp was marked with neither nation nor price. "I was intrigued," says Hughes.

When he opened the envelope, he learned that a French artist named Michel Hosszú had for months been mailing letters with only these beautiful bootleg stamps for postage. So far, says Hosszú, 43, the stamps have carried 900 envelopes through 30 postal systems around the world.

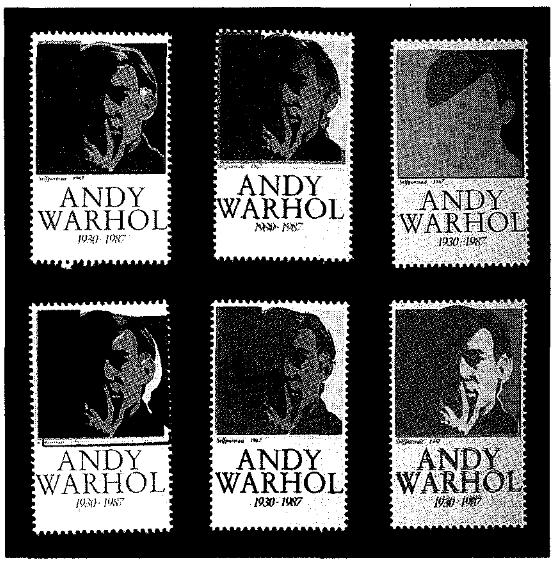
When Warhol died last February, Hosszú, a Paris commercial-art director, went into a monthlong, $5,000 frenzy to produce a limited edition of 2,500 stamps. "I chose a typeface and a set of colors that Warhol might have chosen," he says. "I made the stamps without price or country so they could be mailed from anywhere." In March, he mailed one to his home, and it arrived. "It was crazy—the post office helping my homage. This is a performance, traveling art."

Mailing letters with bootleg stamps is illegal, but postal services from Tahiti to Kuwait have honored these. "Postmen around the world are participating," says Hosszú, who has sent the stamps to those who might be interested—John Russell, Richard Avedon, Leo Castelli, MOMA, the Whitney. But the project's beauty is lost on some stamp experts.

"People have been mailing Cinderella stamps for years," says Peter Robertson, curator of the Philatelic Foundation. "If the post office delivers it, that doesn't make it a postage stamp."

"Something like this might be investigated," says U.S. postal inspector Leonard Kennedy. "Counterfeiting U.S. postage is against the law."

Hosszú doesn't care about philatelists—"They collect only *real* stamp issues"—and he says he's "an artist, not a businessman or a criminal." He has put 140 stamps through the New York postal system, and this week, on the anniversary of Warhol's death, he'll stop. "If the post office asks me to, I'll pay the postage."



Michel Hosszú's homage to Warhol.

Warhol's executor, on the other hand, is "delighted" with the project. "I consider this noncommercial," says Hughes. "If he were doing posters or making a lot of money, I'd notify the lawyers, but he's not. I don't want people merchandising Warhol items, but this is a legitimate artistic enterprise."

Warhol, looking down from Pop Art heaven, might say that Hosszú's has been a worthy fifteen minutes.

Matthew Rose

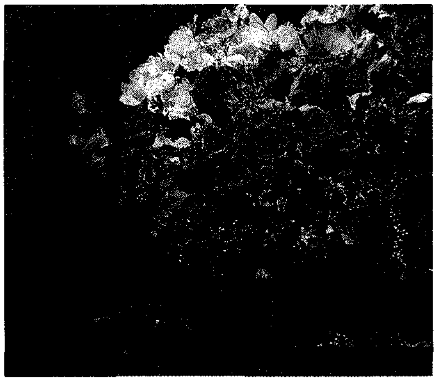
AMENITIES

FLOWER POWER

PRESTON BAILEY TOOK one whiff of the perfume and knew just what to use in his next arrangement: anthuriums, tango roses, and oversize cattleya orchids. He'd create a 15,000-blossom floralscape in the City Center Theater for a promotional party to launch Jean Cacharel's new perfume, Loulou, inspired by the Louise Brooks character in *Pandora's Box*.

Bailey, 38, perhaps the city's most in-demand free-lance florist, uses his talents to light up four events a week—Christie's auctions, the Whitney's Halloween party, Hearst's Centennial gala, Twyla Tharp's opening-night party at the Saint. "No matter what," says Bailey, who was born in Panama and moved to New York in 1969, "people want arrangements they haven't seen everywhere else."

Bailey has been dreaming up quirky sprays of color and scent for twelve years. He has a few rules: "No chrysanthemums. No carnations. And no green leaves for filler." His oversize out-of-season arrangements draw their inspiration from English country gardens and old-master still lifes: five-foot cherry blossoms in December; topiary *arabacola;* prim, ceiling-grazing hollyhocks. Because of his knack for remembering clients' tastes and interpreting cries of "Send me something *really* special," his phone number, like a discreet hair colorist's, has made its way into some prominent address books. "But a good florist," says Bailey, "never tells."



Bailey in bloom.

Christa D'Souza

PRICES

HERE'S WHAT IT COSTS TO exercise at home:

☐ Bally Life Rower electronic rowing machine, at Paragon Sporting Goods (871 Broadway), $2,800.

☐ Marcy Monster weight machine, at Herman's World of Sporting Goods (845 Third Avenue), $499.

☐ Tunturi Executive stationary bicycle, at Gem Sporting Goods (29 West 14th Street), $285.

☐ Chin-up bar at Fitness (676 Broadway), $15.95.

☐ Nerf basketball set at Penny Whistle Toys (448 Columbus Avenue), $8.50.

☐ Jump rope at Gerry Cosby (3 Penn Plaza), $2.99.

Photograph by Jesse Frohman.

NEIGHBORHOOD WATCH

Shopping Hell's Kitchenette

DEMOGRAPHERS HAVE come up with many ways to track neighborhood gentrification. Proliferation of prix fixe restaurants is one barometer. Laundries that pick up soiled spandex at 3 A.M. are another. The most powerful indicator, however, is a precipitate increase in thrift-shop prices.

Using this index, I can safely say that gentrification has reached Hell's Kitchen. (For years, there has been talk of renewal there, but the area never got much beyond the Hell's Kitchenette stage.)

I used to buy at the Council Thrift Shop, 842 Ninth Avenue (at 55th Street), but now I've been priced right out of the place. The cedar chest and dresser I bought there for $350 in 1984 were big-ticket items at the time; today, I'm sure they would go for well over $1,000 and have company: the $1,000 Lenox service, for example, that was in the window not long ago.

The thrift shop, which benefits charities of the National Council of Jewish Women, has in the last few months sold other items that make it clear that conspicuous consumers are loose in this district: a coffee urn for $400, a pair of crystal decanters for $500, a crystal candy dish for $500, and a pair of musty quilts going for $300 and $500. It gets nippy on the West Side.

Longtime store volunteer Berdie Fox has noted the change. "Now we have a following that is really high-class," she says.

"As other prices became inflated the thrift shop prices became inflated," says Nancy Rubinger, president of the NCJW's New York chapter.

Berdie Fox with some big-ticket treasures.

It's not as if the Council Thrift Shop dealt *only* in antiquities; the pricey items don't match the overall tenor of the shop, which is, to use a technical term, a mess: used clothing and bric-a-brac in a state of perpetual post-rummaging. Topcoats can be had for well under $75, and skirts and blouses are frequently priced at $5. I also saw a "magic zither" for $75. So, without question, the shop continues to serve the needs of the many area residents who are not upwardly mobile and who regularly require affordable skirts, blouses, and magic zithers. But the profusion of $400 serving dishes is the handwriting on the Kitchen wall.

JOE QUEENAN

CHOW

'BABETTE'S FEAST'—AND MINE

AFTER I'D WATCHED AN hour of a new film called *Babette's Feast,* my mouth was watering and my taste buds were sending out distress signals. On the screen, twelve flinty, God-fearing Danes—nineteenth-century Lutherans who lived on boiled codfish and ale-bread soup—were sitting down to a French dinner that, for religious reasons, they wanted very much to dislike. As the reluctant Danes were seduced by the meal—prepared by their French-refugee housekeeper—the audience was seduced as well.

Based on an Isak Dinesen story, director Gabriel Axel's movie (an Oscar nominee for Best Foreign Film that opens in New York on March 4) is a tribute to the spiritual power of food. There's the clink and ring of silver on porcelain, the slurps and contented sighs. Withered cheeks blush with pleasure and sly old eyes begin to shine as turtle soup is ladled into bowls and blini with caviar and crème fraîche are arranged on a tray. Dark, crusty rolls emerge from the oven. An elderly man samples quail en croûte stuffed with truffles and foie gras. I became frantic for the feast.

After the movie, I walked to Petrossian (182 West 58th Street) to enjoy the feast myself. Beginning March 4, anyone who sees the film—and then feels the need to *taste* it—may do the same (for $90 without wine, $125 with, not including tax and tip).

The blini Demidoff—heaped with Sevruga and crème fraîche—was the star of the night. I ate it with painful restraint, for a small blini disappears quickly. The salad, with its marvelous vinaigrette and walnut meats, matched Babette's. But the quail, plump and brown in a crisp pastry shell, had only a few specks of truffle.

For some, Petrossian's feast will be a fine complement to *Babette's Feast*—a surge of anticipation, then release. And for others, who believe that when dreams come true, they tend to disappoint, the movie costs $84 less than the meal. BARBARA COSTIKYAN

OVERHEARD

ON A DAY WHEN SPORTS, Oscar nominations, and primary results were in the air:

"I'm going to vote for Dukakis since his mother did so well in the Olympics."

Photograph by Erica Lansner/Photoreporters. Illustration by Brian Cronin.

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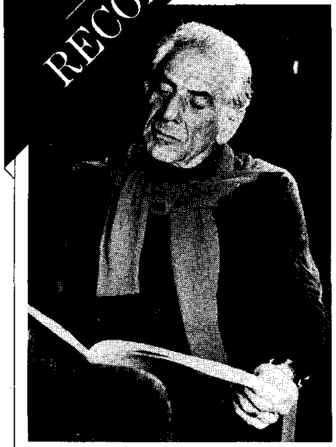
RUTH RECOMMENDS

BY RUTH GILBERT

The N.Y. chapter of the American Institute of Graphic Arts presents an auction of original art February 26 at Cooper Union. Here's your opportunity to pick a winner, and you can submit silent bids.



'1988 COMPOSERS' SHOWCASE'

Opening the series is a "Leonard Bernstein Song Celebration," honoring the composer's seventieth birthday with selections from his many productions. February 29 at 8 p.m. is the time; Alice Tully Hall is the place to be.

'THE WIZARD OF OZ'

Ray Bolger, Judy Garland (of course), and Bert Lahr are on their way to find the great wizard in this film classic. It'll be shown February 24 from 8 to 10 p.m. on Channel 2. You can let the kids stay up this once.

'BOYS' LIFE'

Robin Spielberg and Jordan Lage are in a scene from Howard Korder's play about this confused generation. It's previewing now at the Mitzi E. Newhouse and opens on February 29.

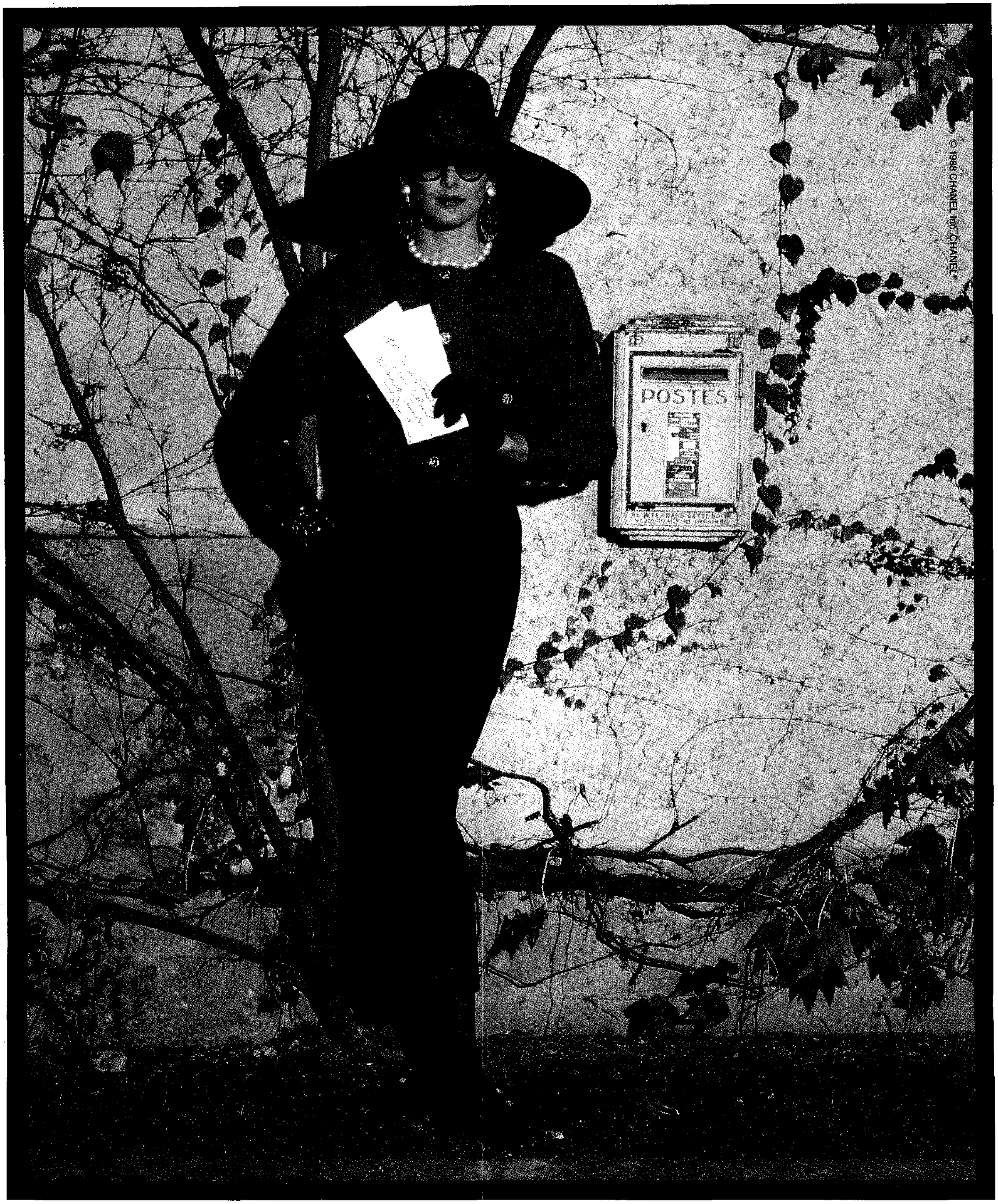
'SIMPLE THINGS'

Magician David Berardi flutters the cards to entertain fair damsel Cynthia Marty in a medieval fantasy by the Children's Musical Entertainment ensemble (February 29 to March 6 at the Children's Museum of Manhattan).

'TAPMAN'

Moses Gunn, Seret Scott, and Merlin Santana are in Karen Jones-Meadows's powerful new drama about a blues musician who cannot reconcile himself to old age. Previews start February 24 at the Hudson Guild, prior to a February 28 opening.

Photographs: top right, Martha Swope; bottom left, Bob Marshak; bottom right, ©1988 Anna Ubell.



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AT PLAY IN THE FIELDS OF THE LORD

DOWN SOUTH, THE REVERENDS REV UP THE CAMPAIGN

BY JOE KLEIN

On the morning before the New Hampshire primary, George Bush could be found wandering bewildered through a purgatory of fast-food emporiums and shopping malls in Nashua—doing populist penance as he struggled to save his political soul. He ate pancakes at Bickford's Pancakes, doughnuts at Dunkin' Donuts, an Egg McMuffin at McDonald's. There, he was accosted by women bowlers.

"What's your best score?" he asked one of them, in a manner that did not suggest familiarity with the sport.

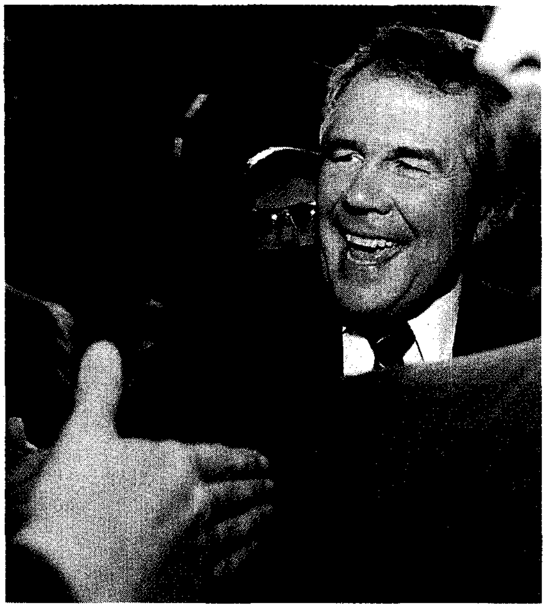
"One twenty-eight," she replied.

"*Really?*" The vice-president essayed that thin, pained grin of his. Silence. No one knew what to say next. The campaign reeked of death and cholesterol.

After several hours of this, Bush went off to deliver a "major" campaign speech at a senior citizens' center. He intended to address an issue—the budget deficit—that Bob Dole had used adeptly on the way to his stunning Iowa caucus victory the week before. Dole had proposed a one-year, across-the-board spending freeze. "No other candidate will stand up and say, 'I'm going to do this,' " the Kansas senator had said confidently in his best TV ad.

And now Bush unveiled his response. He stood uncomfortably in front of placards labeled DOLE STRAITJACKET FREEZE and BUSH LEADERSHIP FREEZE. Reporters giggled. The vice-president tried without much success to explain what a *leadership freeze* was; it was a spongy, grievously hedged bit of nonsense that would last four years. He said it would result in a balanced budget; the audience dozed.

Of course, history will record that at that very moment—as Bush stood there dying on the vine—minds were changing all over New Hampshire, the electoral hemorrhage had stopped, and George Bush was "surging" toward a dramatic victory. As a result, the delightfully unfortunate concept of a "leadership freeze" will probably be stowed in the cargo bin of the vice-president's suddenly soaring campaign—but the phrase has a certain resonance, given the current congealed state of presidential politics in both parties: A four-year leadership freeze may be our fate this time around.


PAT ROBERTSON IN NEW HAMPSHIRE.

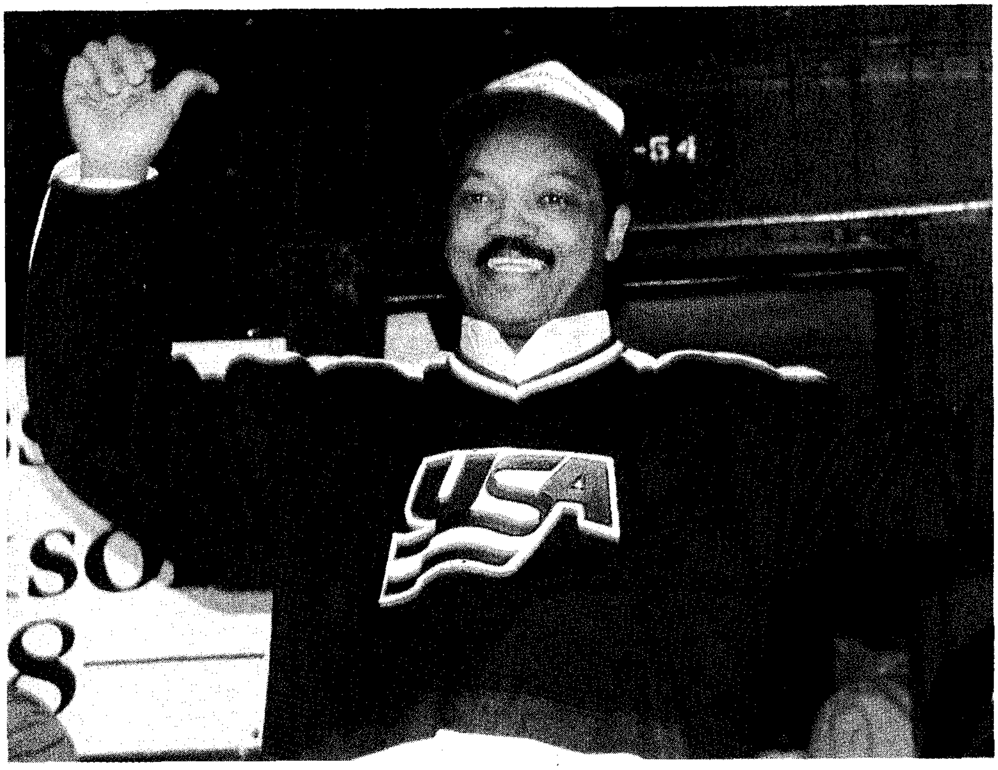
Let's take a deep breath and look at the political landscape in the aftermath of the oh-so-crucial Iowa and New Hampshire contests: Pretty much the same as it was before, isn't it? No candidate has caught fire. Precious few have been winnowed out (although "substance" did prove fatal to Babbitt and du Pont). The contests remain wide-open. With only a few exceptions, you could have spent the past two months in Tahiti and returned last Wednesday to find your man's chances essentially the same as when you left. If you had a man.

Despite that—actually, be-

Photographs by Richard Sobol.

cause of it—this *has* been a wonderful year for political junkies, an ever-changing kaleidoscope of possibilities, the World Series of political strategy: Decisions are being made daily that will be chewed over for decades in places like the Kennedy school of politics at Harvard and the Old Ebbitt Grill in Washington. Should Paul Simon have run negative ads sooner? Should Dole have attacked Bush more forcefully in New Hampshire? If you follow the process closely, the campaign becomes a chess match—or one of those tight, low-scoring baseball games that are decided in the late innings when the managers start making tactical moves.

The trouble is, not many people have the patience for inside baseball: Most Americans think of politics as little more than the game show that is broadcast just before *Wheel of Fortune*. In the real world, *none* of these guys, in either party, has achieved the name identification, the popularity, or perhaps even the credibility of Vanna White.



With significant white support in a fragmented field, Jesse Jackson could become *the* major Democratic story over the next few months—and, in a way, he's earned it.

JACKSON AT A WHISTLE-STOP.

In fact, the most curious—and least noted—aspect of the campaign so far may be the disparity between the excitement in the political community and the apathy out there among the civilians.

The Democratic front-runner, Michael Dukakis, prides himself on consistency; he has campaigned all the way at 40 miles per hour and seems to think he'll be able to win the nomination without ever leaving third gear. The Republican front-runners, Bush and Dole, spent last week making fools of themselves; the Bush victory could only be considered a form of triage.

The only real heat generated so far has come from the two reverends, Jesse Jackson and Pat Robertson—neither of whom will win a nomination, although both could walk into their respective conventions with enough delegates to decide who does.

AND IT IS THE REVERENDS WHO STAND TO BENEFIT most from the continuing fragmentation in the race. With so many candidates remaining, the twenty contests on Super Tuesday are not likely to provide clear-cut winners. Although Texas and Florida will be the most important, someone like Michael Dukakis could conceivably lose both and claim victory, citing delegates amassed elsewhere on that day. The real winnowing will probably take place after Super Tuesday, in the big industrial states like Illinois (March 15), New York (April 19), and Pennsylvania (April 26).

The confusion this year is compounded by the absence of a big issue, something that people really care about. There also isn't an incumbent, a central character for people to root for or against—as Ronald Reagan was last time and Jimmy Carter the time before. There is only a vague nexus of fears that the candidates seem to be circling warily—in short, the sense that America is slipping as an economic and military superpower—but no one has yet caught hold of it in a gut-level way. No one has yet found the message to galvanize the trolls in the fast-food emporiums and shopping malls.

And so the first primaries of the campaign have been decided at the margin, on the basis of geographic affinity and assorted ephemera.

"I don't like to admit it," a woman factory worker told me several weeks ago in New Hampshire, "but I vote for the sexiest one.... Isn't that terrible?" But not unusual in a year like this.

IF NEW HAMPSHIRE YIELDED ANYTHING, IT MAY HAVE been the belated realization that the Republican front-runners are every bit as flawed as the much-maligned Democrats. Certainly, George Bush's victory wasn't the result of any rousing work on his own behalf.

Several hours after he unveiled the hapless leadership freeze, Bush was forced to cash in his most valued chip—the endorsement of Barry Goldwater, who rushed east to deliver these stirring words: "Now, people say, 'What has he ever done that has leadership qualities?'... [A president] doesn't necessarily need to have been out leading anything or starting anything. It's the background, and George has that."

I was still chuckling over the old boy's backhanded compliment when I ran into John Buckley, Jack Kemp's clever press secretary. I told him that the vice-president's campaign seemed plagued by unintended hilarity.

"But there's something else going on here, too," he said.

BEFORE A DEBATE, SAID AN AIDE, GORE AND GEPHARDT SEEMED "ABOUT READY TO GO AT IT RIGHT THERE."

"Bob Dole is an organ transplant that the body politic in New Hampshire is slowly rejecting."

The metaphor was perfect. Outside his native habitat, Dole operates within a very narrow margin of error, walking a tightrope between disorganization and venom. For the first few days in New Hampshire, he was uncanny—as Bush floundered, Dole seemed presidential. The electorate was getting to know him through his television commercials, which were simple, direct: Dole speaking to an audience of average folks about the deficit, or about peace (through strength, of course). No gimmicks.

BUT THE NEXT THING PEOPLE LEARNED ABOUT DOLE was that he was endorsed by Alexander Haig, a dubious prize that reinforced doubts about the senator's bilious tendencies. "I've done all the damage I can, Bob," Haig crowed as Dole joined him on the podium—but the general's last round may have been fired into his candidate's knee; on the news that evening, it began to seem as if the tough guys were piling on. By contrast, Bush appeared a waif in the storm: He was filmed wearing a dumb sock cap, trying to toss snowballs at a tree. And missing.

The next day, I traveled about with Dole, and he seemed off his game—a little bland, overconfident. He was drawing large crowds, with lots of undecided folk, but he seemed unable to make many sales. In Peterborough, a tepid Bush supporter named Marcia Krause appeared ready to make the leap to Dole . . . but never quite made it.

"Dole is clever," she shrugged afterward. "A very astute politician, but Bush is a leader. What can I say? I'm a Bushie."

Much of the state seemed to shrug with her. The Dole tide crested, then began to ebb—as a sympathy vote seemed to crystallize for the vice-president. The turning point probably came during the final Republican debate, two days before the vote: Bush again seemed tentative and loopy; his bizarre closing statement began with an admission of failure—he wasn't as "articulate" as he might be, the vice-president said ("Not too articulate" makes a curious battle cry).

By that time, Kemp had jumped all over Bush for using the phrase "Give peace a chance" with regard to Afghanistan ("a mindless perversion of the word 'peace,' " Kemp sniped), and Pat Robertson had accidentally dumped ice water onto the vice-president's lap. Dole should have left well enough alone, but he couldn't. He made a number of cutting remarks—a Washington *Post* focus group found them funny but not very presidential.

"He could very easily trip over his sharp tongue and make a mistake," said one group member.

Of course, Bush had more than sympathy going for him in the end. During the final 24 hours of the campaign, his people saturated the airwaves with a tough ad implying that Dole would raise taxes (Bush, who had argued against the ad all week, agreed only after the text had been watered down). This proved to be a tactic that clearly got under the senator's skin, causing scabrous eruptions throughout the last hours of the campaign.

On election night, NBC showed a devastating bit of Dole: the senator at a voting station, uncomfortable in a red ski parka, being confronted by a du Pont supporter on the tax issue. Dole listened, leaned toward the man, then spun away, snarling quickly, softly—exposing himself as a flasher might—"Get back in your cave."

SO, NEITHER BUSH NOR DOLE COULD DRAW MUCH cheer from New Hampshire. Bush will have an advantage as the campaign moves south: He is well organized there. But an admittedly tongue-tied candidate who proposes such things as a "leadership freeze" and can't hit a tree with a snowball (or a gob of spittle) seems an unlikely prospect down South.

For his part, Dole seemed stung by the defeat—and more likely to give vent to the destructive rage that helped ruin him in New Hampshire. In the days after the primary, he could hear muttering about the need to get *tougher* with Bush—exactly the opposite of what will work to his advantage in the South, where the natives place a premium on good manners and don't much appreciate snippy northern sorts who look like pinched, persnickety abolitionists.

In a way, through their painfully obvious failings, Bush and Dole served to illuminate the phenomenon that was Ronald Reagan: *He* was the perfect southern candidate—tough without having to say so, eloquent in a homey sort of way, charming, respectful, reverent, and patriotic.

There *does* happen to be a candidate in the GOP race who comes close to filling that prescription, but he had an even worse week than Bush or Dole: Pat Robertson finished dead last among the active Republicans in New Hampshire, a well-deserved result given his bizarre insistence that there are still Soviet missiles in Cuba.

Robertson also came out on the short end of a nasty little tiff with Jack Kemp. It began when Robertson supporters were caught handing out leaflets indicating (incorrectly) that Kemp supported the "sale of pornography in convenience stores." Kemp responded with stern denials and a rather hilarious compendium of the former evangelist's views on economic issues, including the suspicion that credit cards may well be "the mark of the beast."

By any rational standard, Robertson's last-place finish, his positions on Cuba and credit cards, to say nothing of his sleazy tactics, would have been enough to blow his campaign out of the water—but rational standards do not apply here. Indeed, there were some experts arguing last week that Robertson would now become *more* formidable in the deep South, for two reasons: the division among "Establishment" Republicans between Bush and Dole and—more important—the ability of Democrats to cross over and vote in the GOP primary in eight deep-South states.

"I wouldn't be surprised if he beats Bush in South Carolina," said John Sears, the Republican analyst, "or Texas, for that matter."

THE POTENTIAL FOR WHOLESALE DEFECTIONS BY conservative Democrats in the South was yet another bit of good news last week for Michael Dukakis, whose New Hampshire victory was smashing—he won nearly as many votes as his two closest rivals, Simon and Gephardt, combined.

Dukakis is on a roll: He managed to play his third-place finish in Iowa as a "victory" and then waltzed through New Hampshire unscathed while Simon and Gephardt eviscerated each other. "You guys getting along?" he joked at a Democratic dinner in Concord, winning his first legitimate belly laugh of the campaign. "Anything I can do to help?"

It was Dick Gephardt's worst nightmare: The fabled Iowa bounce—the victory surge that lifted, then deluded Dole—proved little more than a burp on the Democratic side in New

Hampshire. After winning the caucuses, the Missouri congressman quickly found himself in a fight for his life against Paul Simon, who finally decided to do what he wouldn't do in Iowa: go negative. Simon ran devastating "comparative" ads that implied Gephardt was soft on nuclear power and hard on defense. (Perhaps the congressman will be able to recycle the ads down South, where such stands often prove advantageous.)

"It was a terrible week for us," said one Gephardt staffer on the morning of the primary. "I'm really afraid that the dirt Simon was slinging, the flip-flop image, will stick. Do you think it's gonna be this tough for us all the way to Super Tuesday?"

Worse, probably: Having beaten Simon, Gephardt now gets to spend the next few weeks tussling with Tennessee senator Albert Gore for the moderate Democratic vote down South. Gore has staked out a more conservative position than Gephardt on defense and has several million dollars ready to pour into a (no doubt) slick, subtle, jingoistic Dixie advertising campaign. By most reports, Gephardt is near-broke; he probably won't have the money to rouse the crackers with the Hyundai-bashing TV ads that went over so well in Iowa.

Given the current congealed state of presidential politics in both parties, a four-year leadership freeze may be our fate this time around.

GEORGE BUSH CLAIMS VICTORY.

ALL OF WHICH IS MORE GOOD NEWS FOR DUKAKIS, who is emerging as one very lucky Greek: He may have the luxury of spending two more weeks above the fray while his main rivals again destroy one another.

"Incredible," said one prominent Democrat, "especially when you consider that Gore could probably score more points attacking the Duke's [very liberal] foreign policy than by going after Gephardt's trade policy."

But Gore opened his campaign last week assailing Gephardt in a speech to the National Press Club, and Gephardt seemed hungry to get after Gore. Why? The two men simply do not like each other. Or, in the remarkable words of Gephardt's campaign manager, Bill Carrick, quoted in the Washington *Post* several weeks ago: "It's blood lust. Let me at him. I hate him. I hate all of them. I think they're the phoniest two-bit bastards that ever came down the pike."

Carrick later apologized, but a fellow Democrat came upon Gore and Gephardt in a holding room before a debate recently. They were red-faced, glaring at each other.

"They seemed," said an aide, "about ready to go at it right there."

With Pat Robertson and perhaps Bob Dole pulling Democratic conservatives into the GOP primary—and Gephardt and Gore splitting the moderate vote—Dukakis may well accumulate a *significant* little pile of delegates for himself on Super Tuesday. But the real winner that day will probably be Jesse Jackson.

Once again, Jackson proved last week that—unlike Pat Robertson—he may be on the verge of breaking past his natural constituency and attracting disgruntled whites into his "Rainbow Coalition": In New Hampshire, a state with a smaller black population than Iowa and with the lowest unemployment rate in the nation, he pulled nearly 10 percent of the vote. He *beat* Al Gore (who spent more than $250,000 in the state), as well as Bruce Babbitt and the pathetic Gary Hart.

WITH SIGNIFICANT white support in a fragmented field, Jesse Jackson could become *the* major Democratic story over the next few months—and in a way, he's earned it: His positions on most major issues are dangerously simplistic, but he's played by the rules this time (and without the dirty tricks that Robertson has tried), done his homework, and run a canny campaign. More than any of his colleagues, he can stir the blood of a Democratic audience. When he closed the last New Hampshire debate by saying, "I'd rather be Roosevelt in a wheelchair than Reagan on a horse," there was a visceral rush of cheers and applause.

Like Robertson—and unlike the rest of the candidates—Jackson stands for something larger than himself, and larger, too, than the positions he espouses. He stands for the Impossible, the oldest, most hackneyed of fantasies—that with enough guile and guts, you can buck the odds, tell off the guys in the blue suits, and win the prize.

You don't have to know much inside baseball to grasp the drama of the Jackson and Robertson crusades. In a complex and uncertain time, the reverends offer sweet certainty and a measure of hope.

They are a dangerous form of entertainment, to be sure, but you'll not see either of them proposing anything so tortured as a "leadership freeze"—and there is a growing sense that as the game plays out this year, a good part of the story will be in their hands. ■

Photograph by Susan Lapides/Wheeler Pictures.

ALL IN THE FAMILY

TV'S 'THIRTYSOMETHING' HITS HOME

BY PHOEBE HOBAN

The baby's a pro. She's standing in the bathtub, clutching her rubber duck. She's generically adorable—a toddler with bright-blue eyes and dimpled cheeks. Her doting dad kneels close by. He doesn't say a word, but his face says it all: He's a sensitive guy, and he's in love.

"We have a very good baby. Let's go right away, please!" booms the assistant director. (Off-camera, the baby's real mother mesmerizes the tiny star by plying her with toys.) "Quiet. Rolling!" The father looks at his daughter, tenderly stroking her tiny arm. Suddenly his face crumples and his eyes fill with tears.

"Nice. That's a print," says Claudia Weill, the director.

Well, it's not exactly *St. Elsewhere,* which is also shot on the CBS/MTM lot in Studio City. It's a typical clip from *thirtysomething,* ABC's accolade to baby-boomers, the show people hate to love, love to hate, and love to talk about.

It's by baby-boomers, about baby-boomers, and for baby-boomers, and if the theory is that what's behind the camera mirrors what's in front of it, today's shoot is a perfect illustration. As Hope (Mel Harris) hands Michael (Ken Olin) the baby (Lacey), Claudia Weill, seven months pregnant, watches the monitor. She, the cast, and the majority of the people on the set are about thirty-something years old, and many of them are parents. So are Ed Zwick and Marshall Herskovitz, the creators of *thirtysomething.*

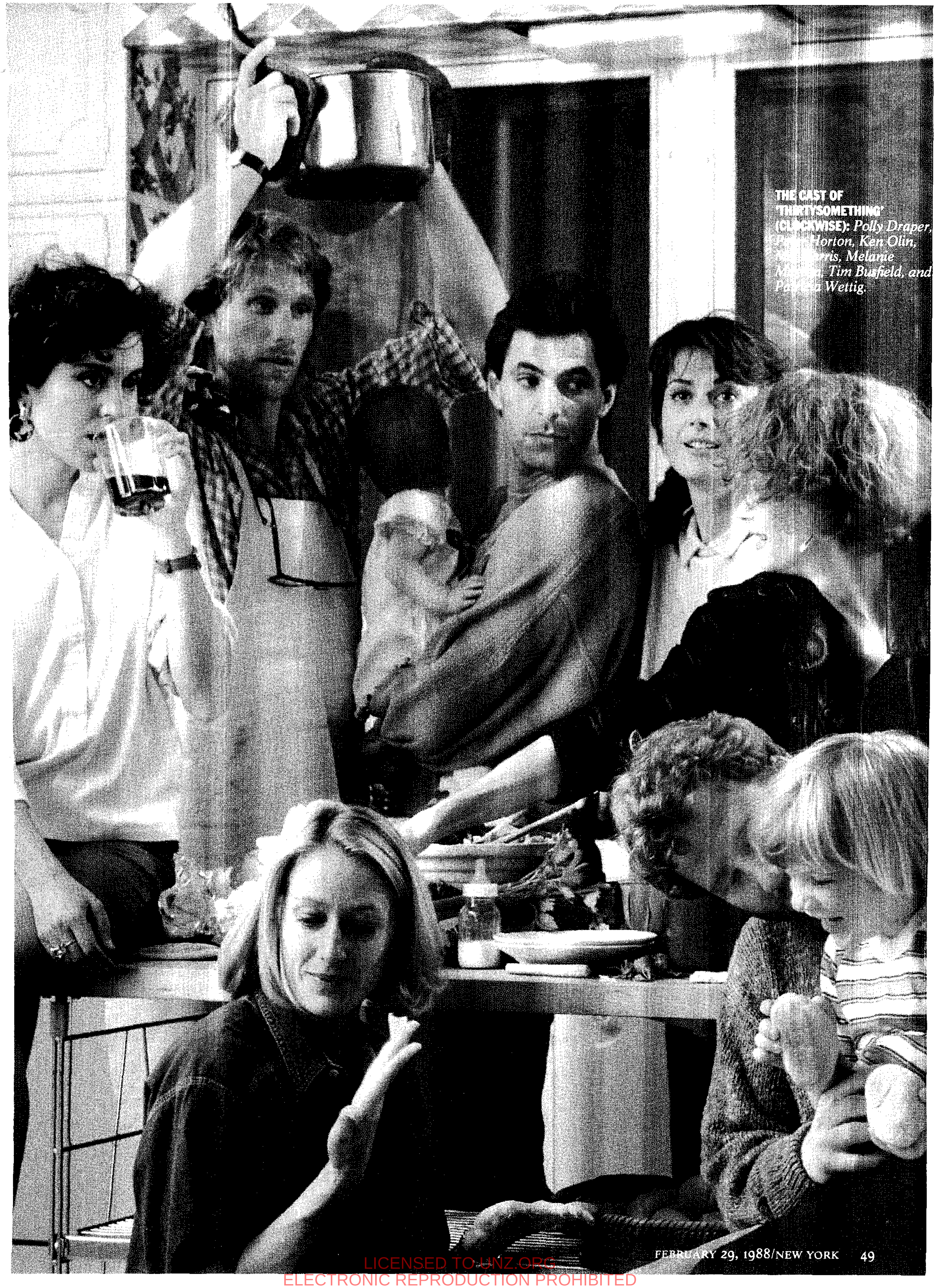
Whoosh. The basketball goes neatly through the hoop. Two bearded guys in Reeboks are bouncing around the production office, taking turns at dunking the ball. Then Zwick, the short, dark one, slips into his office, followed by Herskovitz, the tall, reddish-haired one. A pair of recently used Lazer Tag guns have been tossed on the chair. Any minute, the scene could dissolve into a *thirtysomething* set: the ad agency of dark-haired Michael and red-haired Elliot, hip, articulate guys who also like to warm up for work with basketball and Lazer Tag. Fondly called the Terrorist and the Rabbi by the cast, Zwick and Herskovitz talk the way they write, collaborating on each thought.

"MGM came to us and said, 'You can do whatever you want if you can sell it to the network,' " begins Herskovitz. "We came up with a few ideas, but they seemed to be like any other TV series. So one day, I said to Ed in a very flippant way, 'You know, our generation, the baby-boom generation, is completely unrepresented on TV. Here are all these millions and millions of people who are so powerful in terms of style and everything having to do with culture, and they are not represented on TV except in *Kate & Allie* and one or two other shows. . . ."

"And even then not in the voice of our generation," interrupts Zwick. "Suddenly, it just seemed that we were all going through the same things with families and kids and the death of parents and change of jobs and responsibilities. So all it took was the presumption to look inward. There was a great deal of discussion about 'Can we do this? Do we dare do this? Is it narcissistic? Is there legitimate drama and stakes and stuff within to sustain it?' "

Evidently, ABC thought so. Zwick and Herskovitz met with network executives Chad Hoffman and Mireille Soria, both thirtyish parents of young children. "I said, 'Sounds like a real good idea, but let me think about it,' " says Hoffman. "But Zwick had left his car keys in the room. By the time he came back to get them, we had

Photograph by Jim Shea/ABC.



THE CAST OF 'THIRTYSOMETHING' (CLOCKWISE): *Polly Draper, Peter Horton, Ken Olin, Mel Harris, Melanie Mayron, Tim Busfield, and Patricia Wettig.*

NAME DROPPING: *The show is littered with witty one-liners and literate references—from Pee-wee Herman to Oscar Wilde. It's TV-smart TV, a* Days of Our Lives *for the David Letterman set.*

decided to just go ahead and do it. I said, 'Here's the keys, and you've got a deal.' "

BROADCAST TUESDAY NIGHTS at 10 P.M. (following *Moonlighting*), *thirtysomething* has respectable ratings (with a 24 share and a 13.7 rating, it's ranked 40, neck and neck with *Cagney & Lacey*), dazzling demographics (there are 49-million-odd 18- to 49-year-old potential viewers out there), and somewhat of a cult following: College kids throw *thirtysomething* parties, and fans accost cast members for personal advice.

The show has also created a buzz in the industry for both the bald-faced subject matter and the offbeat way it's treated. Says Glenn Caron, the mind behind *Moonlighting*, "I'm a fan. When I think of the best shows on television, they were all highly personal. I'm going all the way back to *The Dick Van Dyke Show*, which was so special because it was about Carl Reiner and his experience as a comedy writer. Or the shows that Jim Brooks did. I think *thirtysomething* falls into that league of personal shows." Raves Los Angeles *Times* TV critic Howard Rosenberg, "They push the limits of traditional TV. These are filmmakers making a pit stop."

But the ultimate kudo is a letter from Reiner himself, tacked to the "Wall of Shame"—a huge, crammed bulletin board in the *thirtysomething* offices. "I love the writing. I love the show. I love the cast. I love the baby. I'm in love.... Thank you."

As the 19 million viewers who watch *thirtysomething* as religiously as any soap can tell you, the show is about the ordinary lives of a thirtyish couple: Michael Steadman (who's Jewish), his wife, Hope (who's not), and their infant daughter, Janey. It's also about their friends, Gary (Peter Horton), a literature professor with long hair and the Peter Pan syndrome; Michael's wacky photographer cousin, Melissa (Melanie Mayron); and Hope's best friend, Ellyn (Polly Draper, who plays the driven, schizy career woman to Hope's pragmatic mom). To balance the romance and angst of the Steadmans, there are Elliot (Tim Busfield) and his wife, Nancy (Patricia Wettig, wed in real life to Ken Olin, the Michael character), whose marriage is going down the tubes but who are bravely bouncing back.

But in this show, the subtext is the premise: It's not just about finding a babysitter or fixing up the house or making Thanksgiving dinner. It's about love, work, sex, ambition, anxiety, friendship, competition, marriage, parenthood, self-awareness—and movies. Whenever the Big Chill of it all gets too overwhelming, memories, dreams, and reflections come to life in homages to Hitchcock, Gershwin, Freud, and Woody Allen.

Hope has a romantic fantasy with piano solos by Michael Feinstein. Michael's dead grandfather from Kiev materializes at the foot of his bed to inspire Jewish guilt. Gary has a series of nightmares that remake *Strangers on a Train, The Birds*, and *Rear Window*. The show is littered with witty one-liners and literate references—from Pee-wee Herman to O. Henry, from David Hockney to Oscar Wilde. It's TV-smart TV, a *Days of Our Lives* for the David Letterman set.

It's a long way from *I Love Lucy*. Other shows have created new story-telling styles: *Miami Vice*'s cop show-cum-MTV, the psychological acuity and sharp talk of *St. Elsewhere* and *L.A. Law*. And this seems to be the year of the TV family. Besides *Cosby* and *Family Ties*, there are *My Two Dads, A Year in the Life*, and now *The Thorns*. But *thirtysomething* is a nervy, sometimes annoying departure. Its hipness is found in the familiar. It's not just about people with recognizable outer trappings. These people have recognizable inner lives. And they talk about them, endlessly, in dialogue that zings—sometimes amusingly, sometimes uncomfortably—home. "We've lowered the dramatic stakes to heighten the neurotic ones," Zwick is fond of saying.

Not everybody approves. "First, I see the wife, and she's whining, 'What about my needs?' Then they cut to the husband, and he's whining, 'What about my needs?' And I'm sitting here saying, 'What about my needs? I want to be entertained. Can't you blow up a car or something?' " complained Jay Leno on the *Tonight Show*, whining a bit himself. Elvis Mitchell, a TV and film critic for National Public Radio, calls the show "a bunch of white people sitting around whining. I've never seen such a blatant pitch to demographics outside Saturday-morning TV." "Simply put, it's yuppie television," says one Y-person. "It represents everything regrettable about the life we live."

"I really like the fact that people are having the same problems as I'm having," says fashion designer Tommy Hilfiger, seen toiling over a drawing board in a new ABC ad for the show. "People get sick and argue about sex.... Last night, they flushed the toilet.... Sometimes I think the writers of *thirtysomething* are spying on Tommy Hilfiger and family."

It's easy to dismiss *thirtysomething* as third-ranking ABC's response to people meters, the ratings technology that is geared toward younger, more affluent audiences. ABC head Brandon Stoddard calls the show's demographics "fabulous, absolutely wonderful." But Zwick and Herskovitz are not shooting from the Filofax; they are trying to make "little movies" on commercial TV.

ZWICK AND HERSKOVITZ, both 35, started out as filmmakers. They met at the American Film Institute in 1975. They dressed similarly, loved the same books and movies (Bedford Falls, the company they formed to produce *thirtysomething*, is named after the town where Jimmy Stewart lived in *It's a Wonderful Life*), and were both experts on TV-Western theme songs.

Their careers as TV writers began in 1978 on the show *Family*. While Herskovitz was writing some scripts, Zwick became the show's story editor and later its producer. So they kept it all in the family. Zwick hired Herskovitz and another friend, Richard Kramer (who is executive story consultant on *thirtysomething*), to write additional *Family* episodes.

In 1983, Zwick and Herskovitz collaborated on *Special Bulletin*, an NBC movie about a plutonium theft that won four Emmys. Zwick then directed *About Last Night...*, Hollywood's sanitized version of David Mamet's acerbic play *Sexual Perversity in Chicago*. The movie, about the vicissitudes of contemporary relationships, scratched some of the same surfaces as *thirtysomething*. The two had no plans to get back into TV when MGM approached them in 1985. But, explains Zwick, "a couple of things happened in the ensuing years, some indebted to Steve Bochco and some to Glenn Caron. Clearly, people were being given license to do a more personal kind of filmmaking."

"What we're trying to achieve in terms of the texture of the show is to set up a situation where it seems like these are real people in a real world," says Hersko-

YUP, YUP, HOORAY: *Producers Ed Zwick and Marshall Herskovitz.*

vitz, "which means creating a set that doesn't look like a set and using lighting that doesn't look like lighting and filling it up with the stuff of life, the mess and clutter you don't usually see on TV."

Unlike other shows, *thirtysomething* has sets with ceilings to make the space more intimate. The lighting is rigged individually for each scene, instead of a permanent overhead installation's being set up. The characters have been given "closets" of clothes—wardrobes that include favorite, frequently worn garments (like Hope's Princeton sweatshirt) and clothes that can be mixed and matched.

But the "real" look begins with the camera work. "We were taught as filmmakers to tell a story with pictures. The traditional TV approach to camera breakdown is to cover everything in a master shot with a wide lens and make changes in the editing room," explains Herskovitz. "We see the scene through the eyes of the characters, and that dictates where the camera will be."

"It's a lot about revealing little moments that aren't necessarily the literal stuff of the scene but that take the inside view of its dynamics," says Zwick. "People walk off camera or walk out of the frame. In real life, an argument doesn't always end with someone slamming the door and walking out." Thus, in one scene, an angry-reaction shot showed Hope from the waist down, simply buckling a belt. In an argument between Melissa and Michael, the camera was literally jerked around to communicate loss of control.

Independent directors are also being invited to use the show as a laboratory. Says film director Claudia Weill (*Girlfriends, It's My Turn*), "It's very unusual television. Ed and Marshall encourage you to turn every episode into a little movie."

Sometimes the movies are funny. During an anxiety attack about selling out, Michael is tried by a sixties-style tribunal and found to be "merely a dupe of the imperialist yuppie elite." In the Thanksgiving episode, snapshots come to life as movies within the movie. Sometimes the movies are depressing: Elliot and Nancy's session with a marriage counselor (played by Herskovitz) and subsequent separation are both treated with un-TV-like verisimilitude. Frequently they are both: In the Christmas-Chanukah episode, modeled on an O. Henry short story, the ambiguities of a mixed marriage come poignantly to life.

Sometimes the episodes don't work, but the writing usually does. The characters may be whining, but the whining is convincing. These may be the first television characters to tap into a real-life vernacular. Zwick and Herskovitz have a keen ear for the voice of their generation, a voice they characterize as "ironic, funny, and likable. It's not particularly noble, but it's not corrupt. It's the voice of people who know maybe more than they wish they knew—it's very self-conscious and self-aware."

Zwick and Herskovitz aren't interested in old-fashioned episodic TV, where every dilemma has a neat solution. They are interested in . . . feelings. "What we're doing has to do with ambivalence, which implies that 'and' is more important than 'but.' You know, you feel this *and* you feel that, and what tends to rule are some of the doubts, anxieties, and worries," says Zwick. "It's not that we don't endorse the larger, sociopolitical concerns of hunger, the homeless, and toxic waste; it's just that we think it's worth addressing the everyday concerns in a person's life. I think there is some celebration of life that includes whining."

Much of this is played for laughs. Zwick and Herskovitz are quick to acknowledge their debt to Woody Allen. "He's our Saknussemm," says Herskovitz. "You know, the guy in *Journey to the Center of the Earth* who always left his mark there first. Wherever we go, Woody's already been there." One wonders what Woody would think.

ZWICK AND HERSKOVITZ LIKE to talk about their debt to filmmakers; they drop names like Buñuel, Bergman, the Taviani brothers. But *thirtysomething* is something new. This is television for people who own camcorders, a generation hooked on its own image—home video slickly packaged as entertainment. The show doesn't imitate life; it Xeroxes it. Take Zwick and Herskovitz. They're both Jewish men with Gentile wives. Zwick's real-life wife, Liberty, was the original model for Hope; the name "Marshall" became "Michael." The mixed marriage remained intact.

The connections even reach into the next generation. The writers met their leading man when Olin's son, Clifford, developed a crush on Herskovitz's daughter Lizzie at nursery school. Mel Harris and the Zwicks share a nanny. The writers and the cast hang out together offscreen, which partially accounts for their onscreen chemistry. Juicy bits of dialogue, anecdotes, and plot are shamelessly borrowed from the cast, the crew, and the writers' wives, both of whom have written episodes. "When you say

Photograph by Terry O'Neill.

GUT REACTIONS: *"I'm tickled by the love-hate reaction to the show," says Zwick. "Everyone talks about TV as this cool, McLuhanesque medium. Well, we seem to be reaching people very viscerally."*

something, you have to tell them not to use it, or it will end up in a script," laughs Wettig.

Then there are the actors, who all seem to be playing themselves. Tim Busfield recently went through a divorce. Ken Olin really is Jewish; his wife, Patricia Wettig, isn't, and they have two young children. Says Mel Harris, sitting in her trailer, which is plastered with photos of her son, Byron, "My son is completely responsible for my having this part. Because when I read the script, it was just like my life." Overtly incestuous, *thirtysomething* has spawned its own family, a close-knit ensemble that is totally plugged into the show's sensibility: Call it psycho-dramedy.

THE CAST HAS GATHERED over lunch to read the episode that will start shooting the next day. Seated at a long table, they look like graduate students at a seminar. They open their scripts. "We will now read the second part of the fall of the house of Steadman," says Zwick. The episode is Kramer's nod to Arthur Miller. It's about the death of Michael's father and his relationship with his young brother, who is running the family garment business. The cast mumbles through their sandwiches, cracking up at the funny lines. "Your father was the handsomest man in midwestern knitwear," reads one actress.

Then Ken Olin starts reading. "When I went off to school that year. . . ." Suddenly, he stops, his voice cracking. "Shit, Richard! F--- you! My mother thanks you, my father thanks you," he says, totally losing it. The rest of the cast laughs sympathetically. Olin takes a deep breath and tries again. "When I went off to school that year, when I was fifteen. . . ." He breaks down as he continues the scene. It's an account of the time Olin's father came to school to tell him his parents were getting divorced, an autobiographical anecdote he happened to mention to the writers. By the time he's done reading, his wife and several cast members are drying their eyes.

But Olin, like the other actors, is willing to suffer for television. Says Olin (formerly Detective Garibaldi on *Hill Street Blues*), "TV comes into the living room, and it presents these idealized versions of American family life. Even cop shows present an idealized version of relationships. If it's *Miami Vice,* then it's this wild, sexy relationship between the best-looking guy in the world and the sexiest rock star, and then she gets killed. And we come in and we say, 'No, most marriages are not like *Ozzie and Harriet.*' The show is so personal and close. I'm acting on such a realistic and intimate level. But even when it's painful, when there's something illuminating, it's worth sharing. I think we're making a powerful statement about divorce."

"Ed and Marshall are 'creageous,' " says Tim Busfield, formerly J. T. McIntyre on *Trapper John, M. D.* "These guys aren't trying to cater to a network. They just want to present what they have, the point of view of our generation. When I was on *Trapper John,* people would stop me in the street and say, 'Oh, I've seen you on TV.' Now they stop to discuss what the show means to them and the emotional impact it has."

The realism makes many people squirm. "It's like a documentary about me and my friends. The entire *Zeitgeist* has been compressed into a single prime-time show, and I resent it," complains one viewer.

"I like to sit down and watch a show and get positive feedback. I get that from *Hill Street Blues* and *L.A. Law* and *Cagney & Lacey.* When I watch *thirtysomething,* all I get is depressed," says another, his infant son crying in the background.

"I watched the show while I was very pregnant, and it was about the problems of having a baby, being married, and working, and my husband and I looked at each other and said, 'Oh, my God, it's too real,' " says an L.A. producer with a six-week-old.

"Everybody we know watches it and says they hate watching it. Why? It's like going to a dentist—it just hits a nerve," say the thirty-something parents of a six-month-old. One pregnant woman with a red-haired, bearded husband didn't talk to him for a week after the episode in which Elliot leaves his wife. She was convinced that the same thing would happen to her.

Its effect on others is much more positive. *Ladies' Home Journal* recently interviewed 60 women about the conflict between careers and motherhood. "Almost every woman we talked to brought up *thirtysomething,*" says a researcher. "They saw the episode that dealt with that problem as total validation for their feelings."

"I had a mother come up to me in Pasadena with tears in her eyes and say she was so grateful for someone finally telling the story of the mom who wants to stay home," says Harris. Adds Draper, whose character, Ellyn, gets involved with her boss, "I was mobbed at the airport by women who told me, 'I've had that relationship at work.' "

Fan letters accuse Zwick and Herskovitz of bugging the connubial bedroom. Therapists on both coasts have begun using tapes of the show in their sessions. Professor Mitchell Kass at the City University of New York has students watch the show for his "Sociology of the Family" course.

Says Zwick, "My sister is a psychotherapist, and she didn't particularly want it known that we were related. One day, she was ending a session and one of her patients said, 'You know, Deb, I don't know who to thank more, your brother or you.' "

IT'S ALMOST 8:30 P.M. OUT ON THE set, Claudia Weill is shooting the last scene of the day: Hope and Michael making love. A black-and-white image of the shot appears on the monitor, which is covered with graffiti: NO MONITORS ON *BIRTH OF A NATION.* HITCHCOCK DIDN'T USE A MONITOR—COULDN'T AFFORD THE RENTAL. DID D. W. GRIFFITH USE A MONITOR?

Back in the production offices, Zwick and Herskovitz are winding down. Richard Kramer is trying to finish an episode that will begin prepping the next day. No one is playing basketball.

"I'm tickled by the love-hate reaction to the show," says Zwick. "Everyone talks about TV as this cool, McLuhanesque medium, very soporific. Well, we seem to be reaching people viscerally. Everyone has a response to it—good and bad—but they seem to be responding from a very gut emotional level. The point is that it would be truly self-indulgent to say that the texture of our lives is worth putting on TV just because it's the texture of our lives. We're trying to cut deeper than that."

There's another way to look at it. "If you were any more in touch with your feelings," Gary told Melissa in one episode, "you'd be molesting them."

ABC is optimistic that *thirtysomething* will go into a second season. But Zwick and Herskovitz are already back at the word processor. *Dream Street,* a pilot they are producing for NBC, is about a twenty-something group of blue-collar workers in Hoboken. ■

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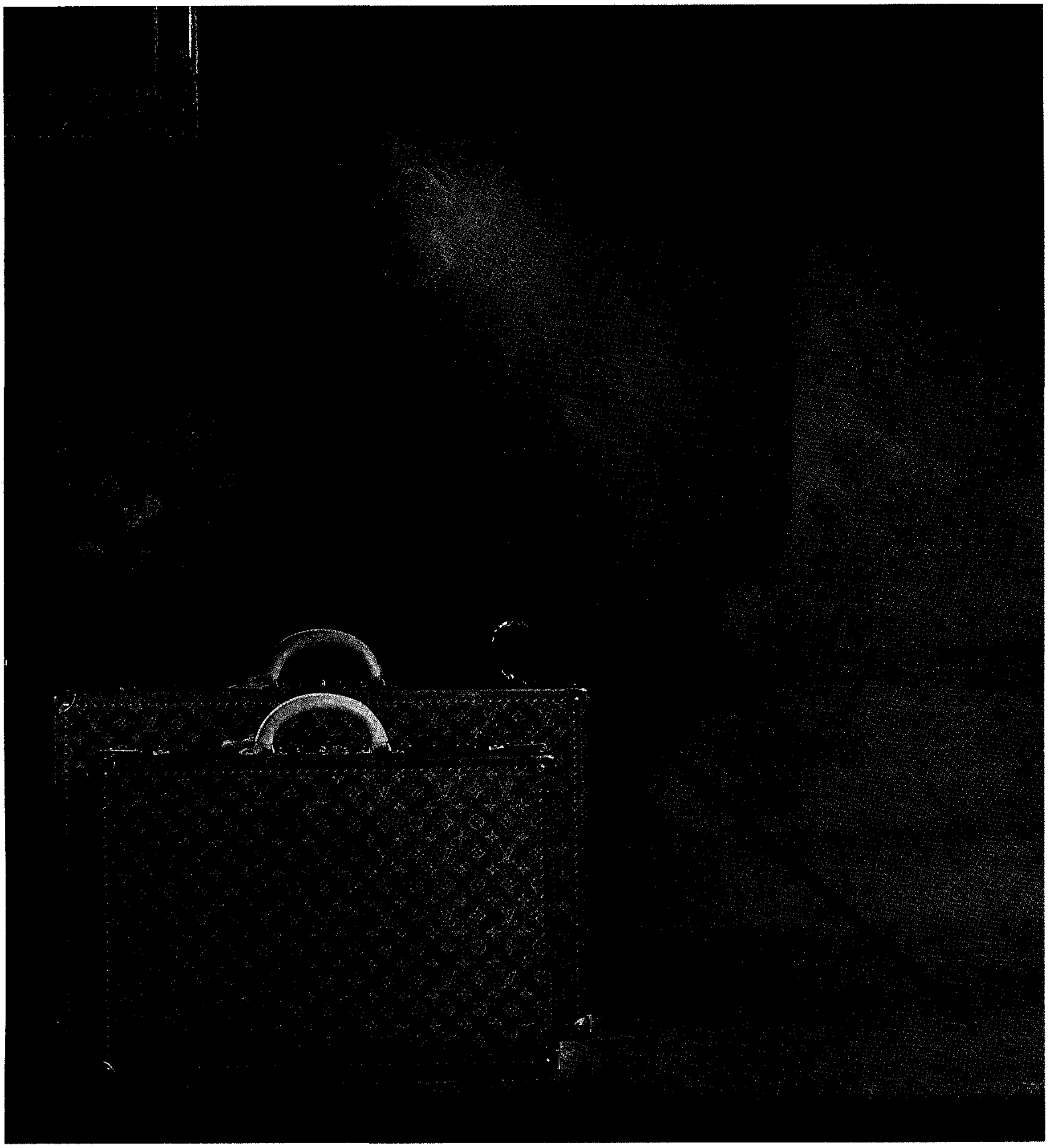

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HOT SPRING

PHOTOGRAPHED BY OBERTO GILI

the spirit this spring is confident, witty, daring, with bold, bright colors for day, artful accessories that pack as much pizzazz as the clothes, and for evening, a new exuberance—flirtatious, provocative, supremely beautiful.

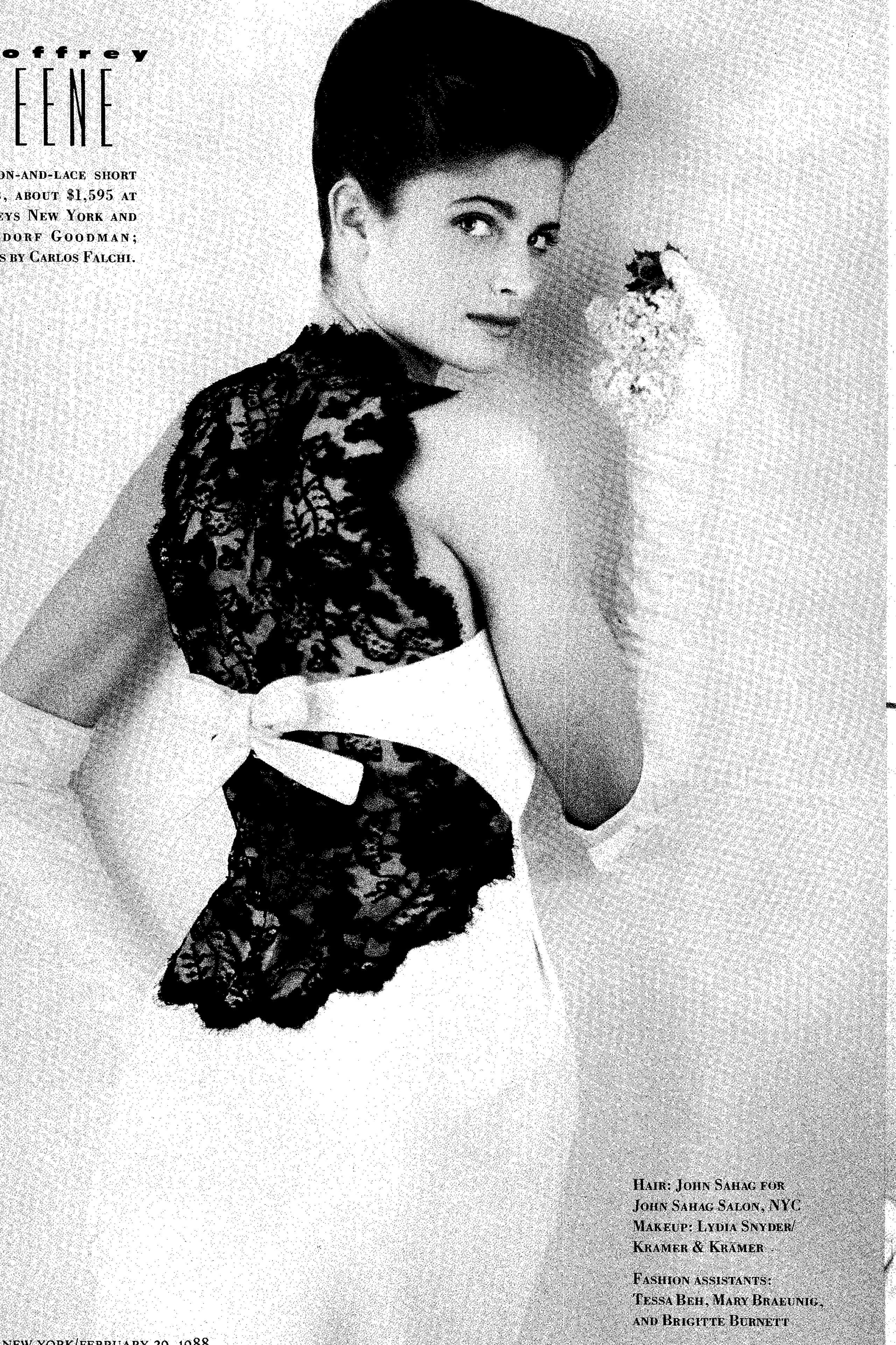
The nighttime looks—worn here by Stephanie Seymour—are not for the timid. Lace is lavished everywhere. Calvin Klein colors it silver and cuts it short. Chanel mixes layers of it with sporty cotton piqué. And Geoffrey Beene uses it to emphasize a dramatic plunging back. Giorgio Armani does the most feminine pants yet, layering chiffon for a soft, ethereal effect. Carolina Herrera even shows shorts for evening, in satin sparked with rhinestone buttons. At last... something new to wear to the gala.

isabel CANOVAS

Silk-knit gloves trimmed with handmade silk flowers, $1,525 at Isabel Canovas (743 Madison Avenue, near 64th); Acryspan high-waisted tights by Giorgio di Sant'Angelo, $430 at Barneys New York. Model: Stephanie Seymour of Elite. Fan from Isabel Canovas. Hairpiece created by John Sahag.

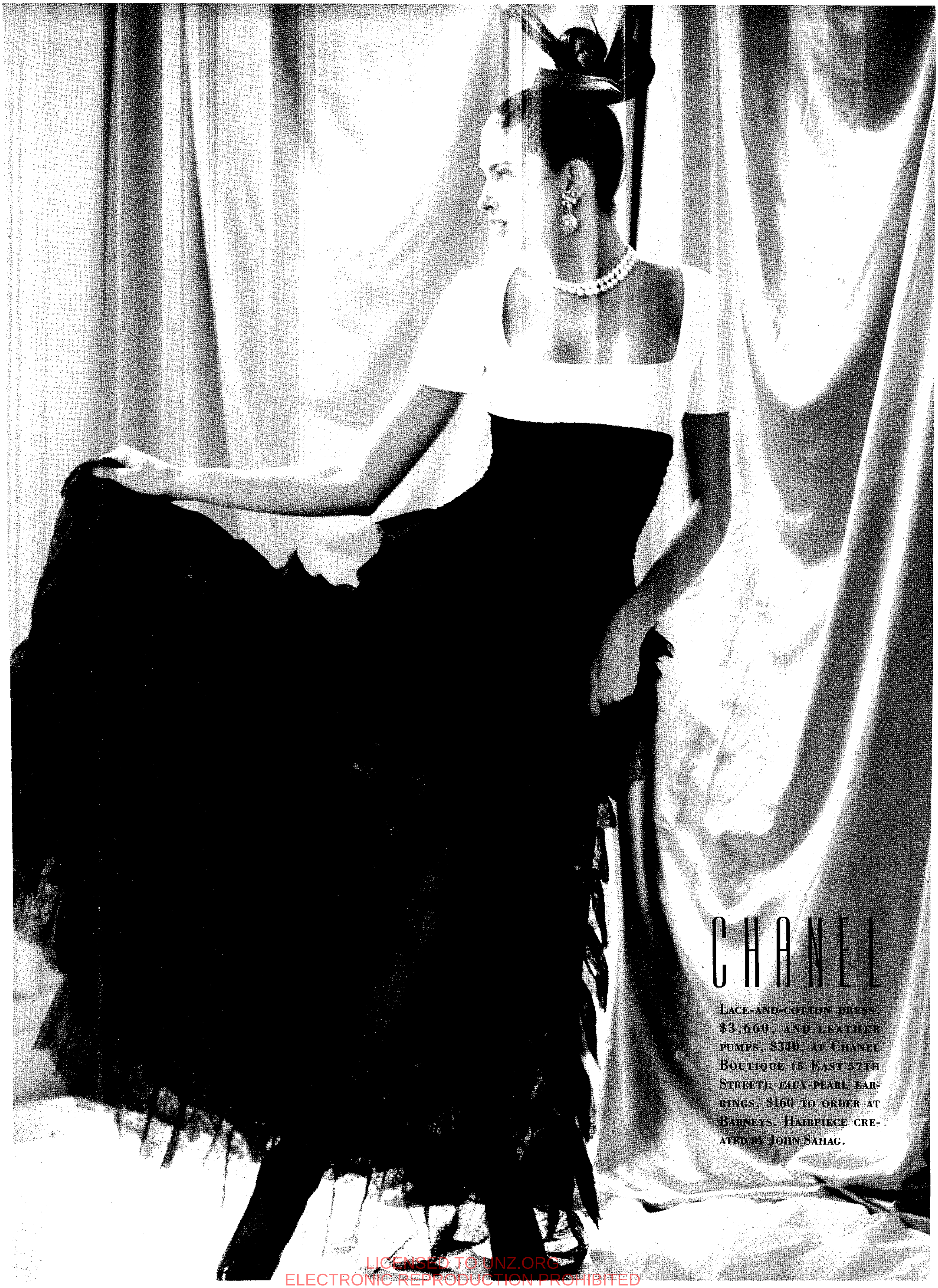
geoffrey BEENE

Cotton-and-lace short dress, about $1,595 at Barneys New York and Bergdorf Goodman; gloves by Carlos Falchi.



Hair: John Sahag for John Sahag Salon, NYC
Makeup: Lydia Snyder/ Kramer & Kramer

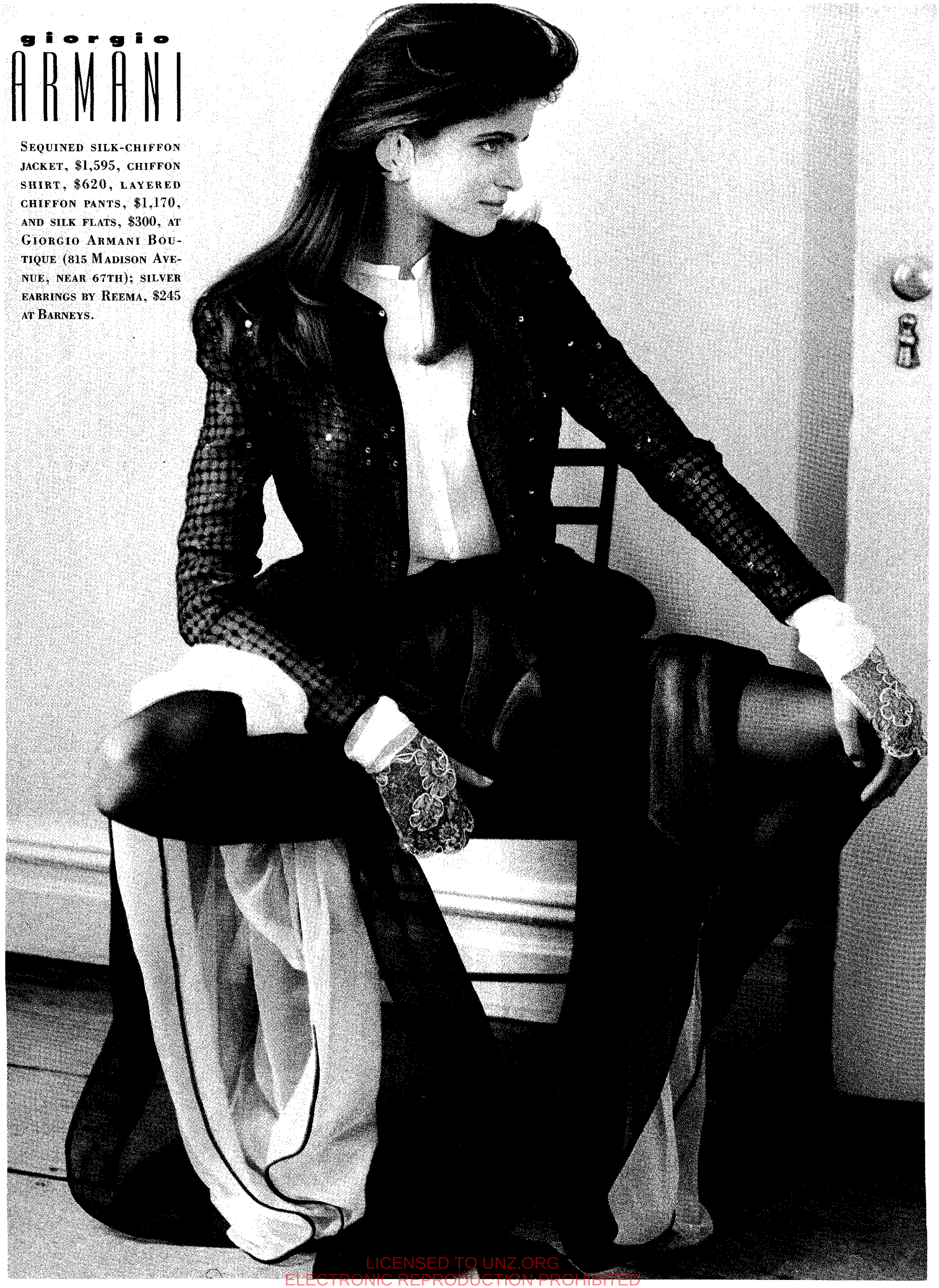
Fashion assistants:
Tessa Beh, Mary Braeunig, and Brigitte Burnett



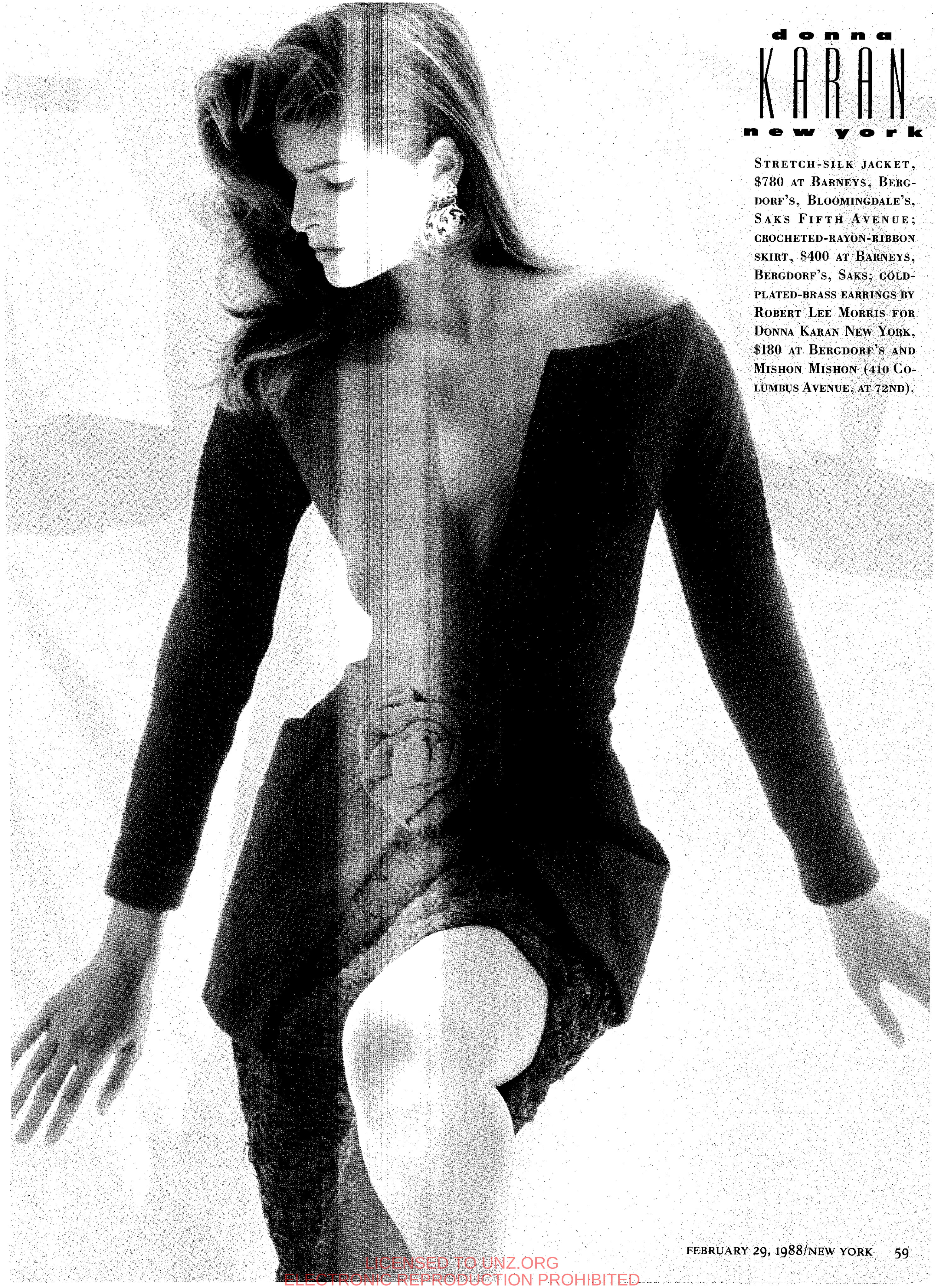
CHANEL

Lace-and-cotton dress, $3,660, and leather pumps, $340, at Chanel Boutique (5 East 57th Street); *faux*-pearl earrings, $160 to order at Barneys. Hairpiece created by John Sahag.

giorgio ARMANI



Sequined silk-chiffon jacket, $1,595, chiffon shirt, $620, layered chiffon pants, $1,170, and silk flats, $300, at Giorgio Armani Boutique (815 Madison Avenue, near 67th); silver earrings by Reema, $245 at Barneys.

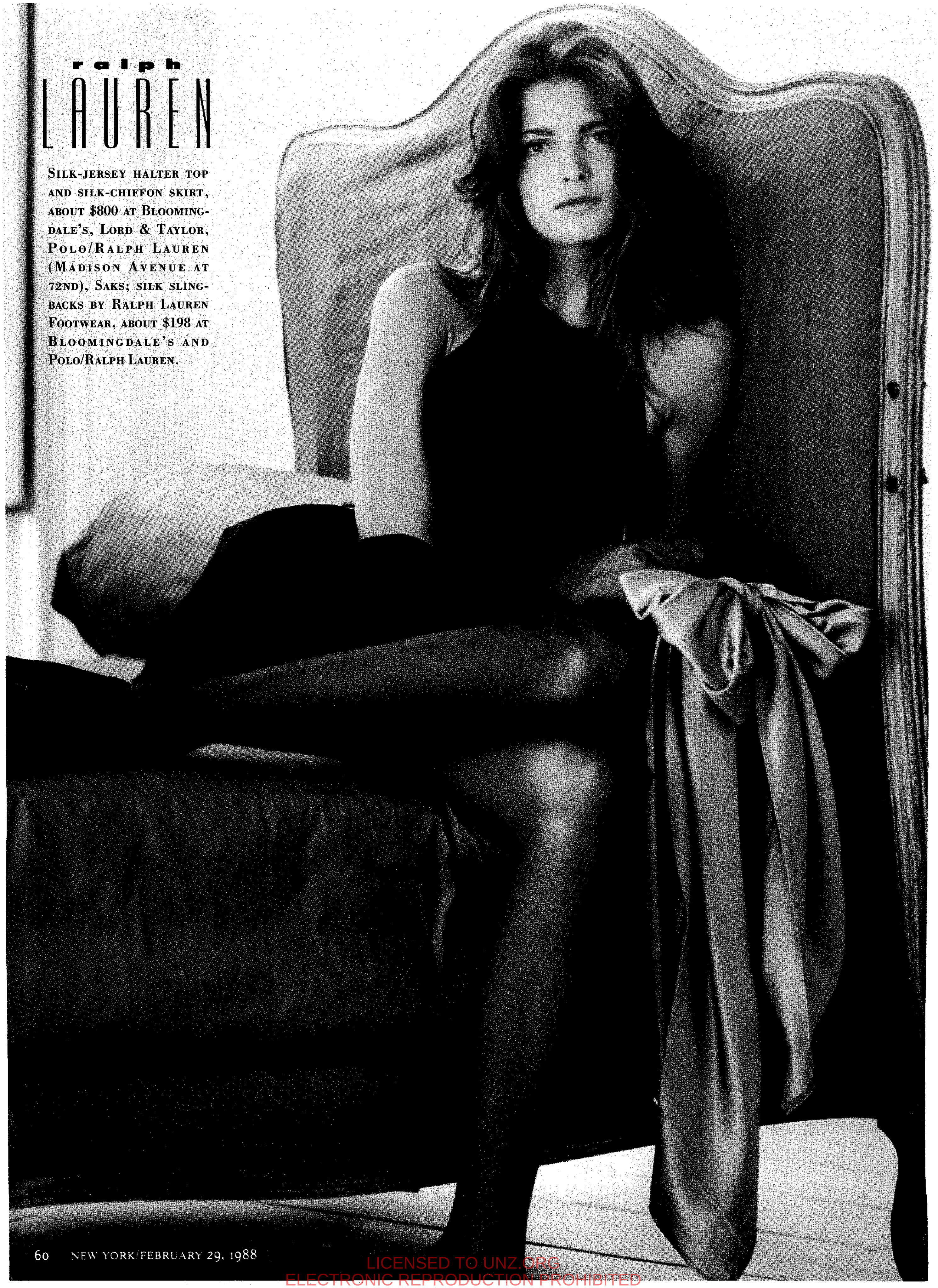


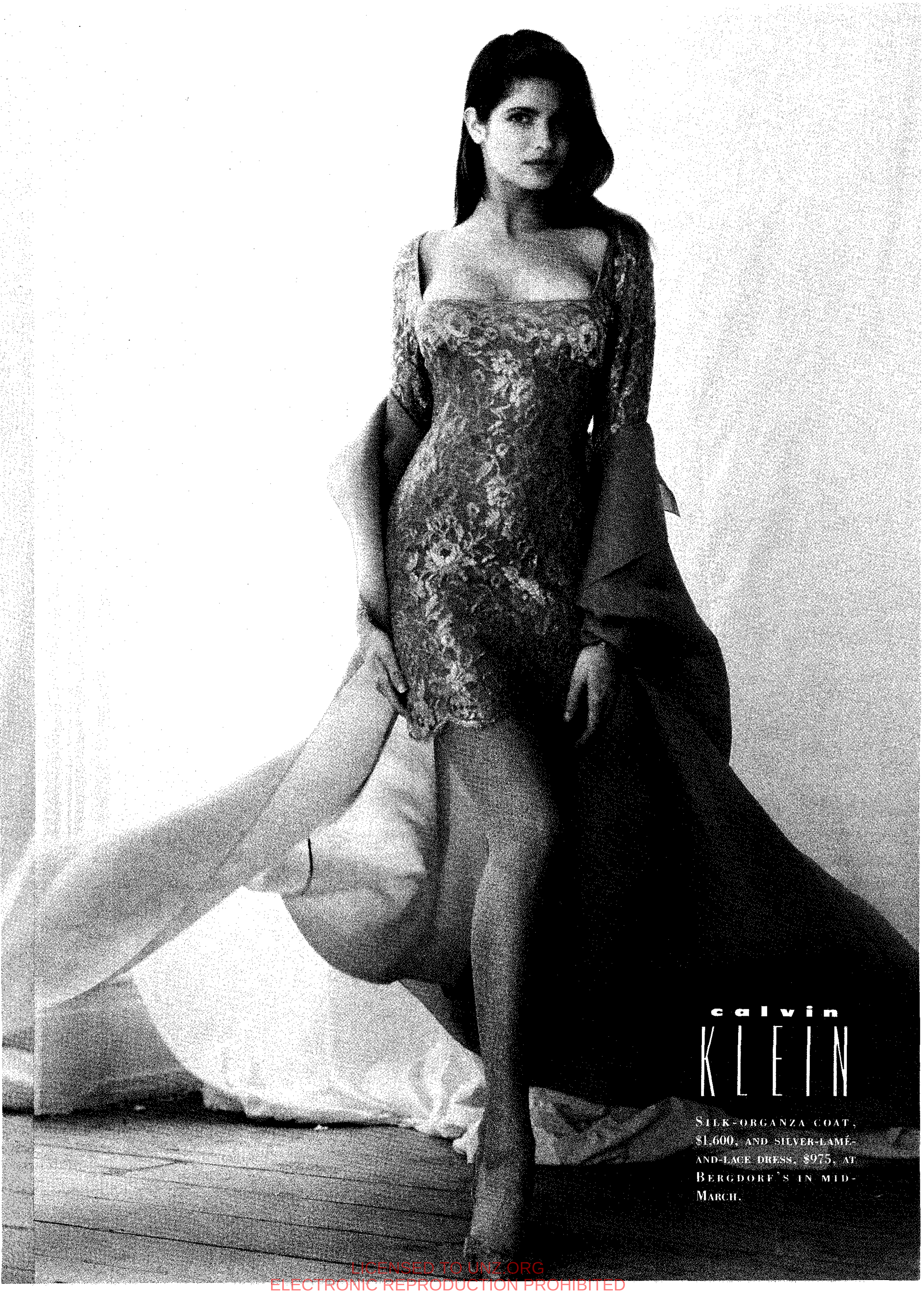
donna
KARAN
new york

Stretch-silk jacket, $780 at Barneys, Bergdorf's, Bloomingdale's, Saks Fifth Avenue; crocheted-rayon-ribbon skirt, $400 at Barneys, Bergdorf's, Saks; gold-plated-brass earrings by Robert Lee Morris for Donna Karan New York, $180 at Bergdorf's and Mishon Mishon (410 Columbus Avenue, at 72nd).

ralph LAUREN

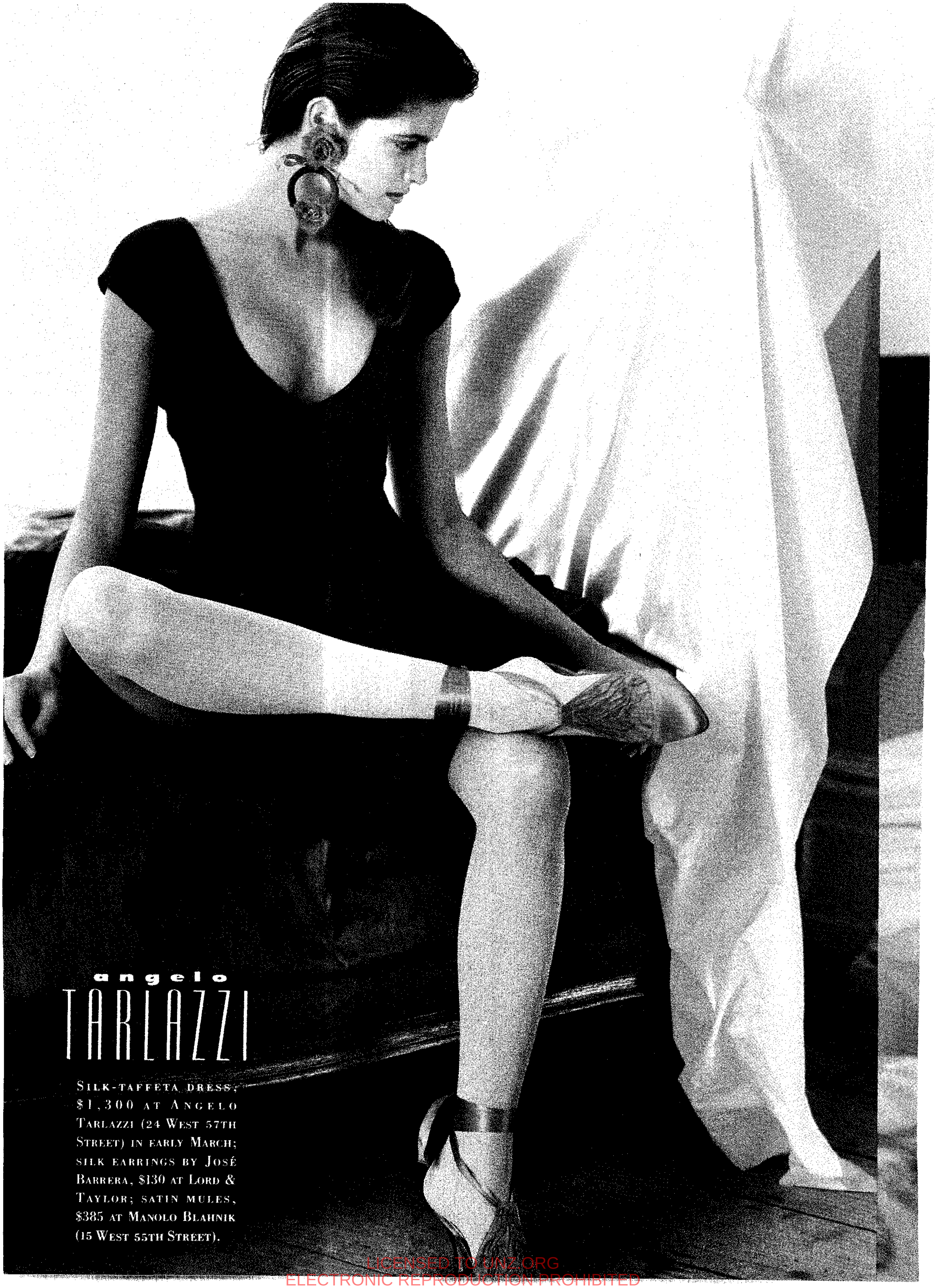
SILK-JERSEY HALTER TOP AND SILK-CHIFFON SKIRT, ABOUT $800 AT BLOOMINGDALE'S, LORD & TAYLOR, POLO/RALPH LAUREN (MADISON AVENUE AT 72ND), SAKS; SILK SLINGBACKS BY RALPH LAUREN FOOTWEAR, ABOUT $198 AT BLOOMINGDALE'S AND POLO/RALPH LAUREN.





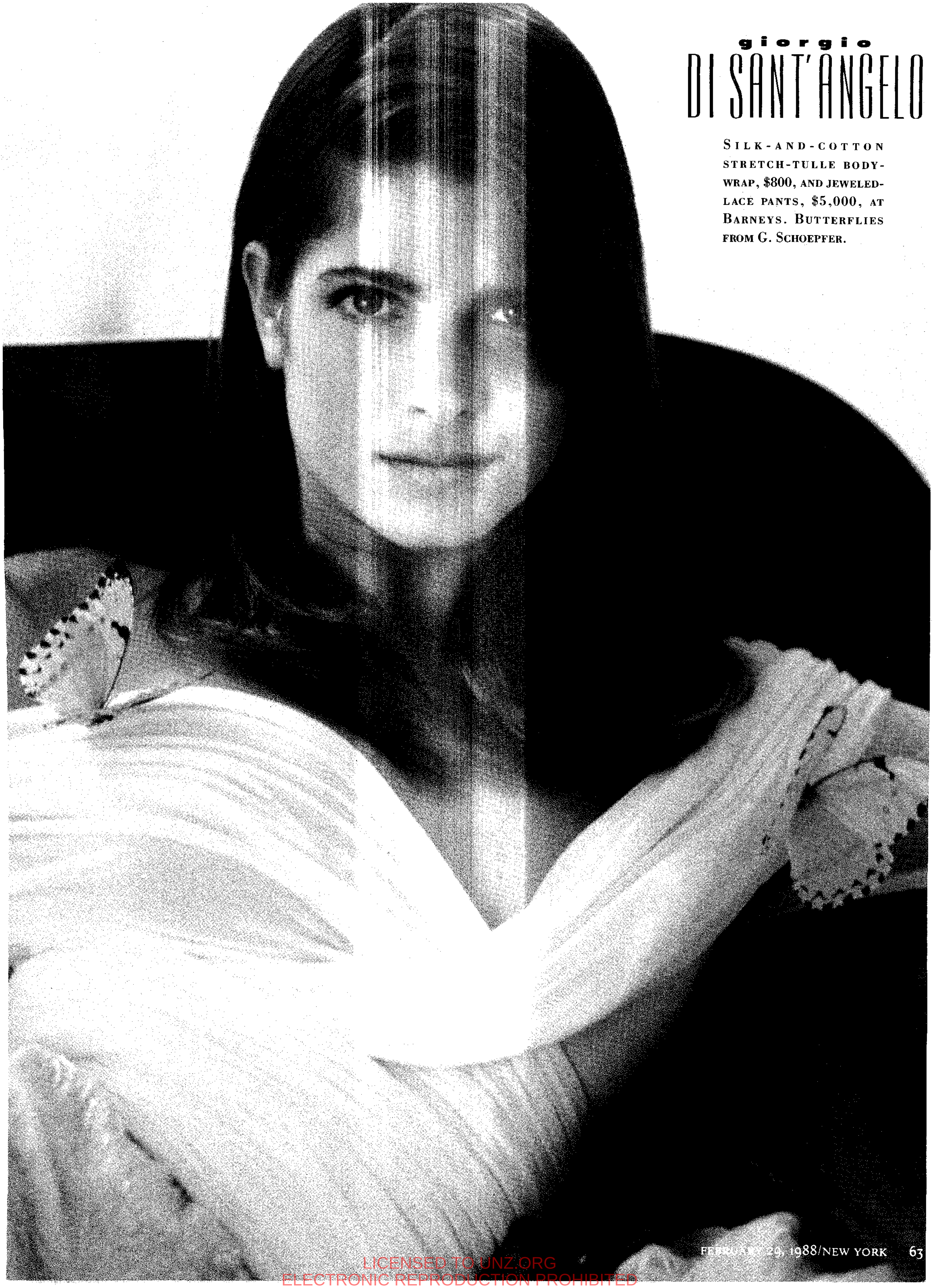
calvin
KLEIN

Silk-organza coat, $1,600, and silver-lamé-and-lace dress, $975, at Bergdorf's in mid-March.



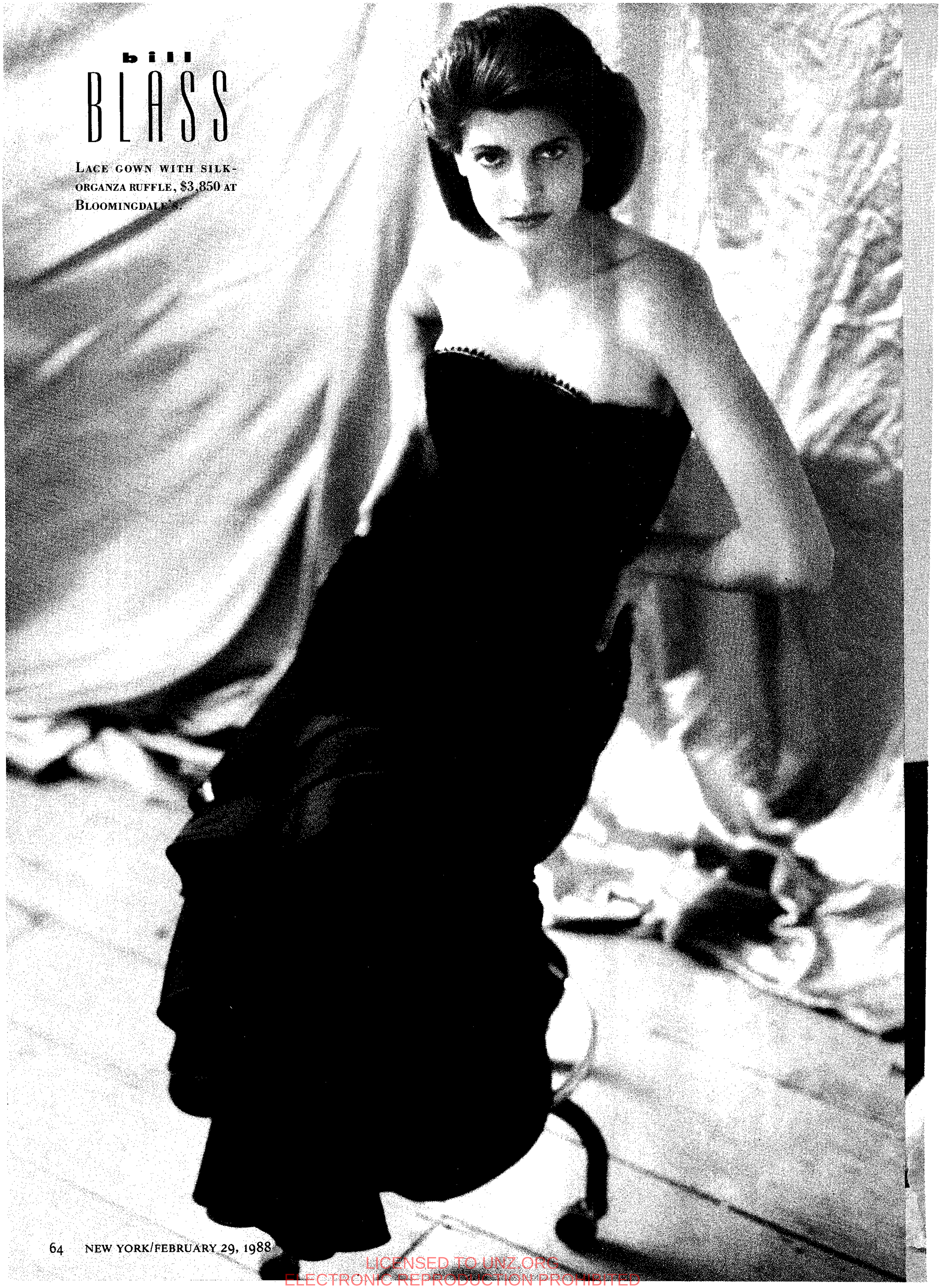
angelo TARLAZZI

Silk-taffeta dress, $1,300 at Angelo Tarlazzi (24 West 57th Street) in early March; silk earrings by José Barrera, $130 at Lord & Taylor; satin mules, $385 at Manolo Blahnik (15 West 55th Street).



giorgio DI SANT'ANGELO

Silk-and-cotton stretch-tulle body-wrap, $800, and jeweled-lace pants, $5,000, at Barneys. Butterflies from G. Schoepfer.

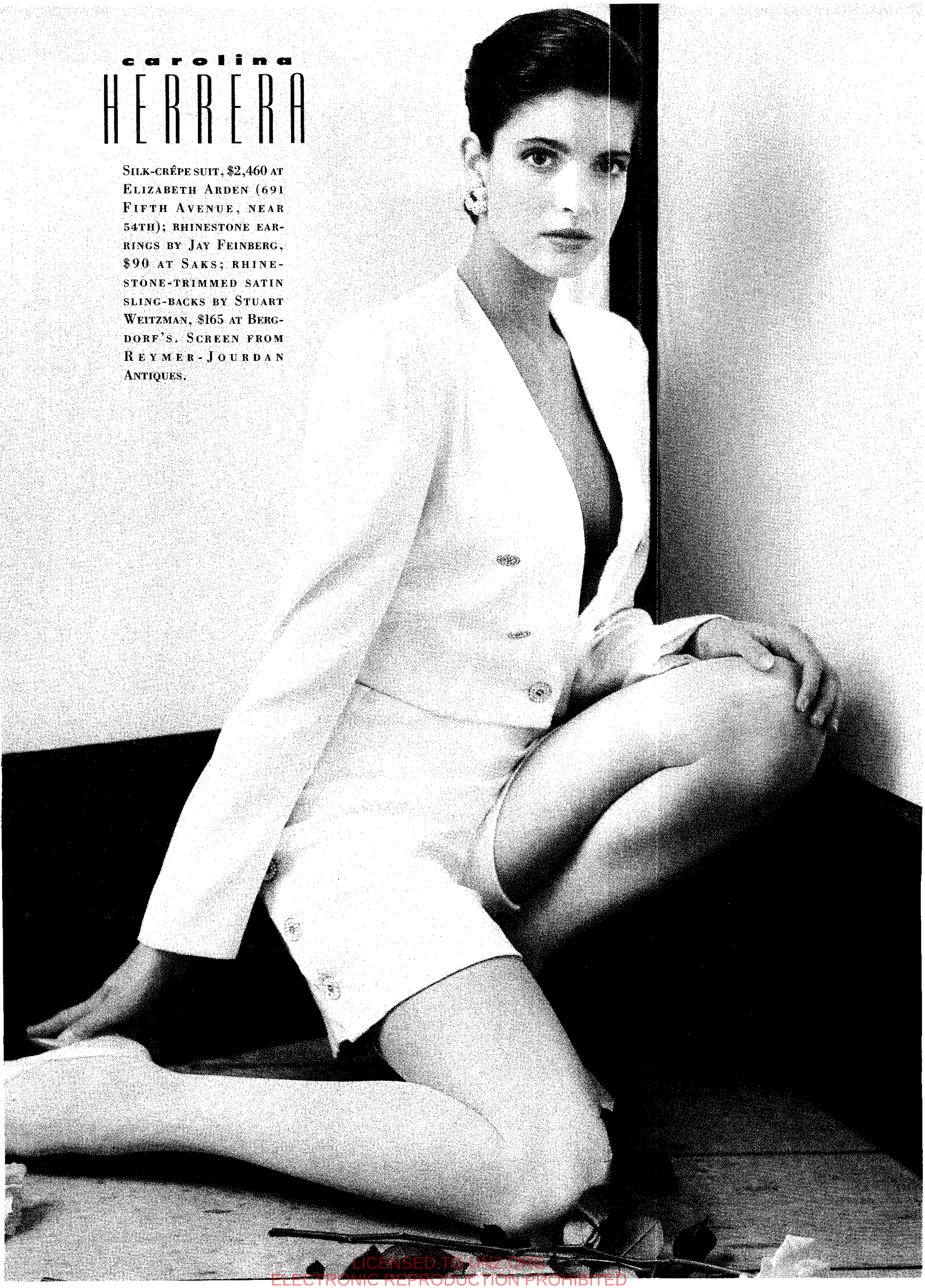


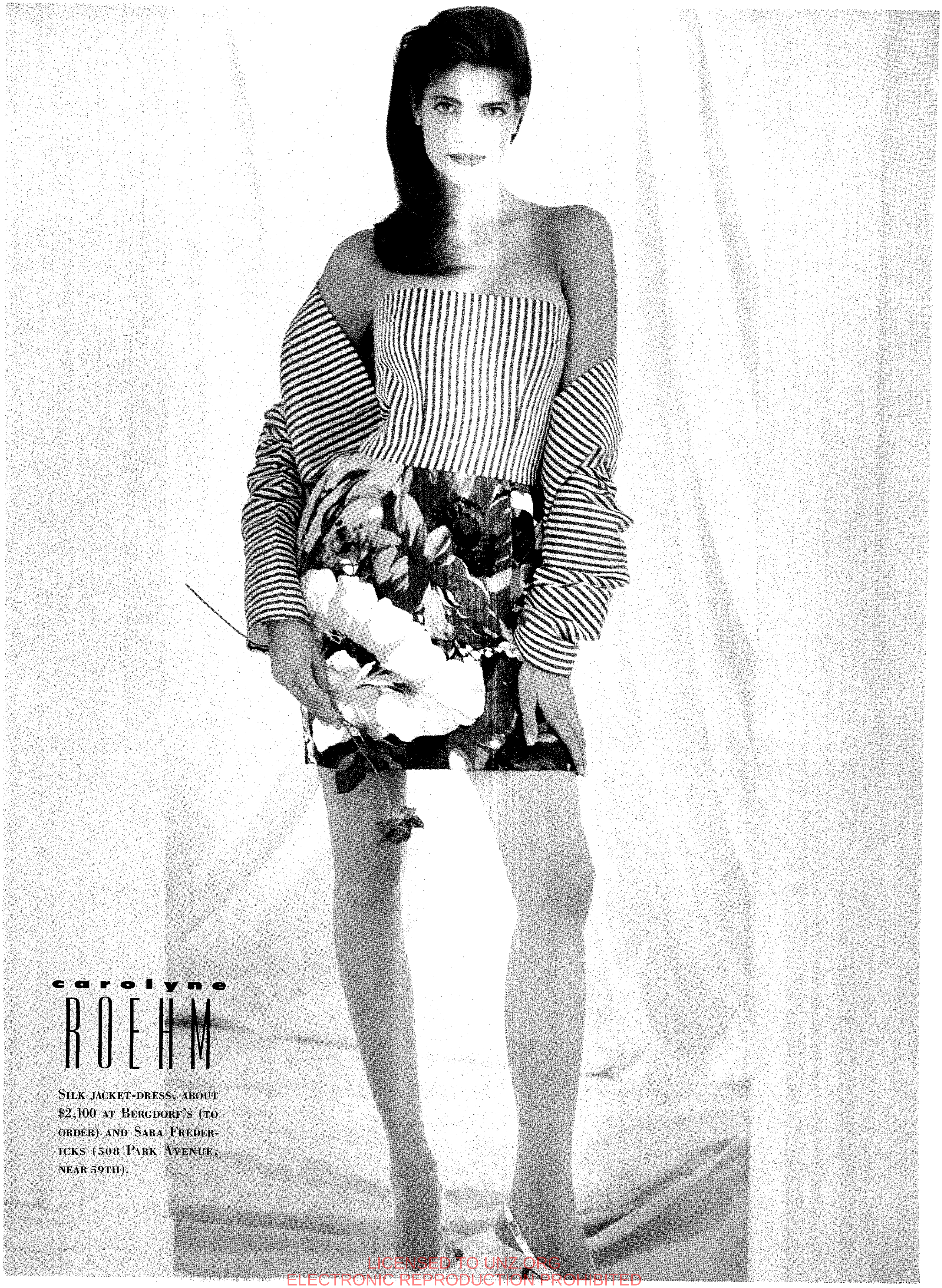
bill BLASS

Lace gown with silk-organza ruffle, $3,850 at Bloomingdale's.

carolina HERRERA

Silk-crêpe suit, $2,460 at Elizabeth Arden (691 Fifth Avenue, near 54th); rhinestone earrings by Jay Feinberg, $90 at Saks; rhinestone-trimmed satin sling-backs by Stuart Weitzman, $165 at Bergdorf's. Screen from Reymer-Jourdan Antiques.



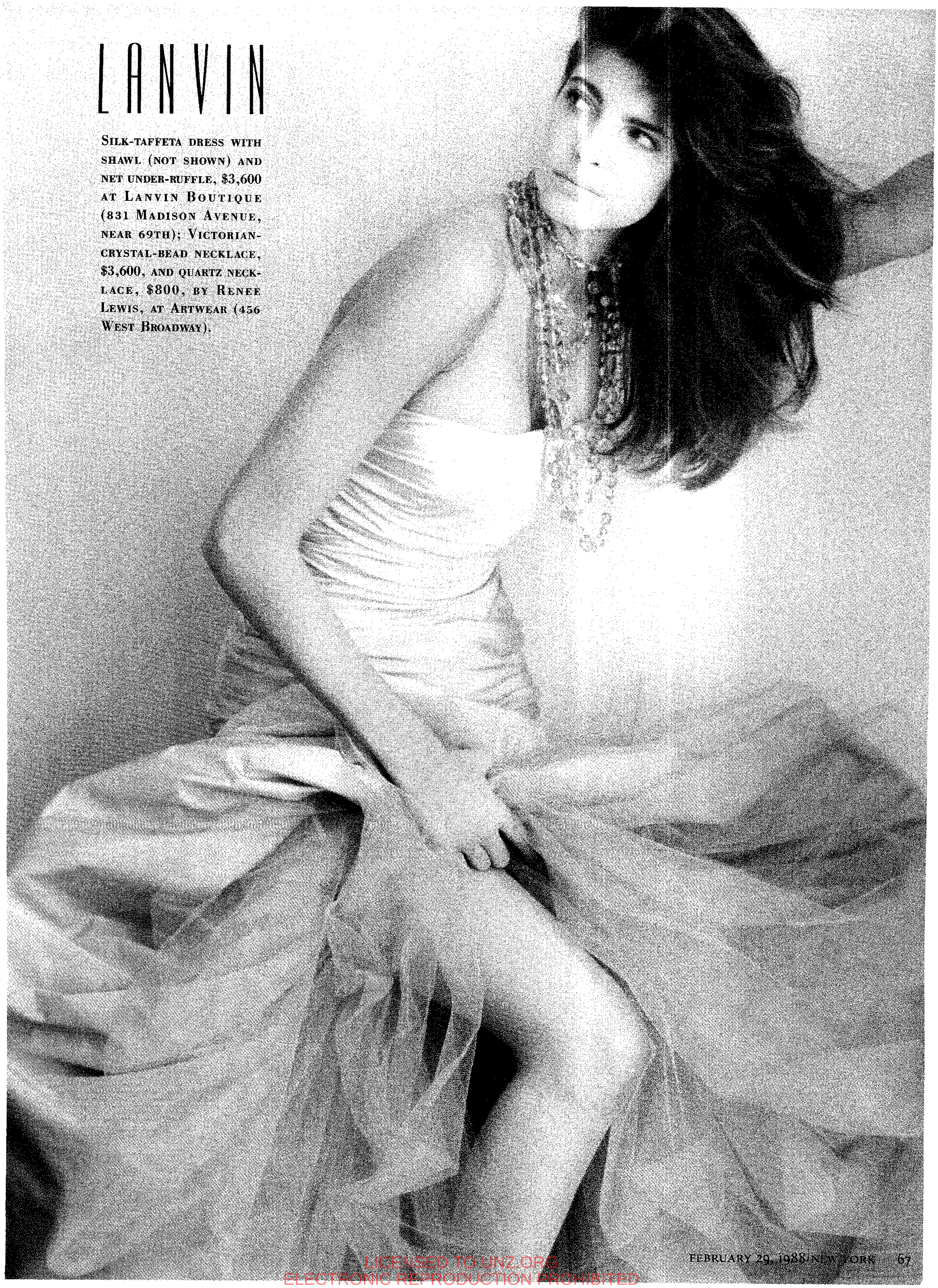


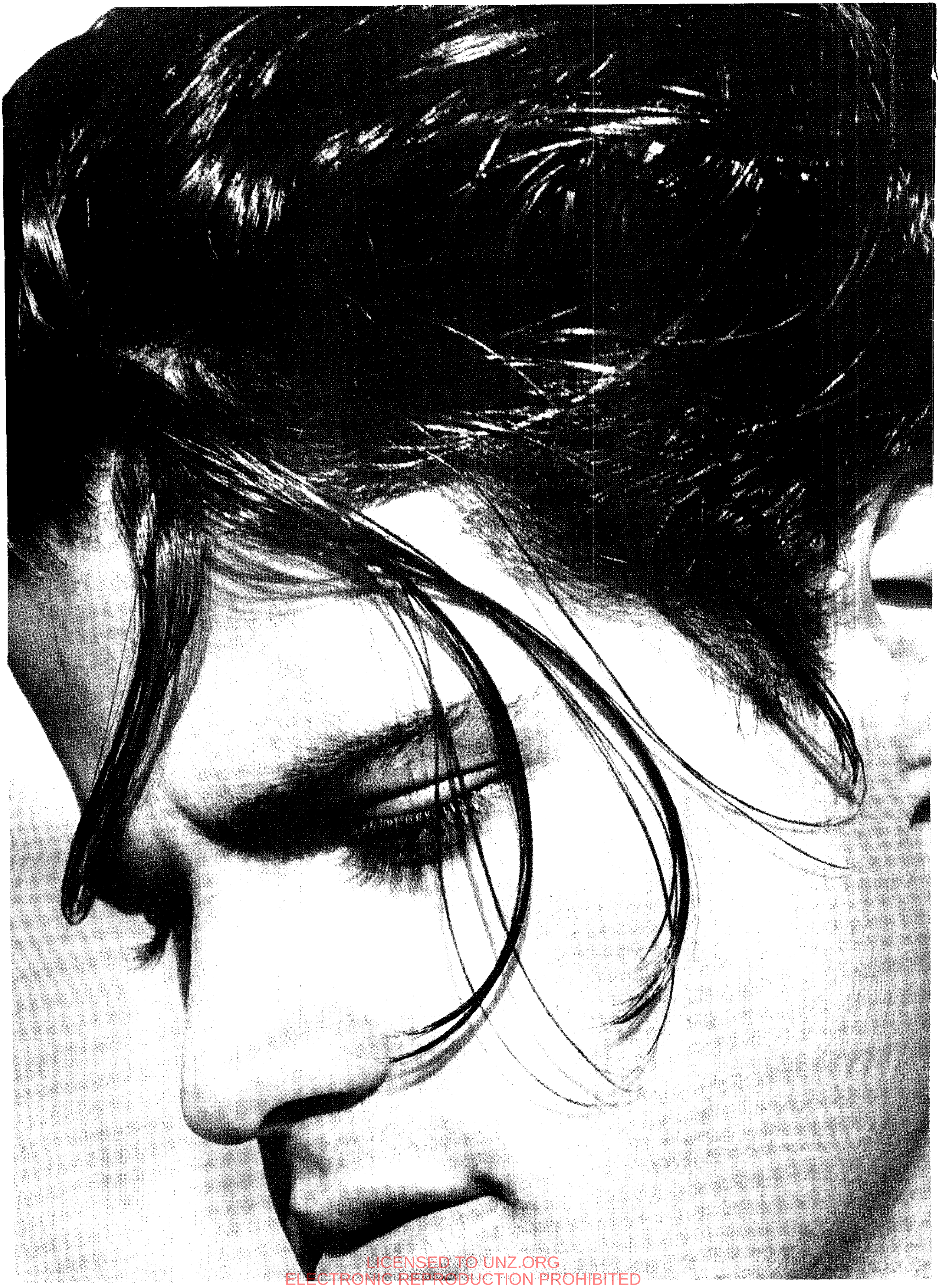
carolyne ROEHM

Silk jacket-dress, about $2,100 at Bergdorf's (to order) and Sara Fredericks (508 Park Avenue, near 59th).

LANVIN

Silk-taffeta dress with shawl (not shown) and net under-ruffle, $3,600 at Lanvin Boutique (831 Madison Avenue, near 69th); Victorian-crystal-bead necklace, $3,600, and quartz necklace, $800, by Renee Lewis, at Artwear (456 West Broadway).





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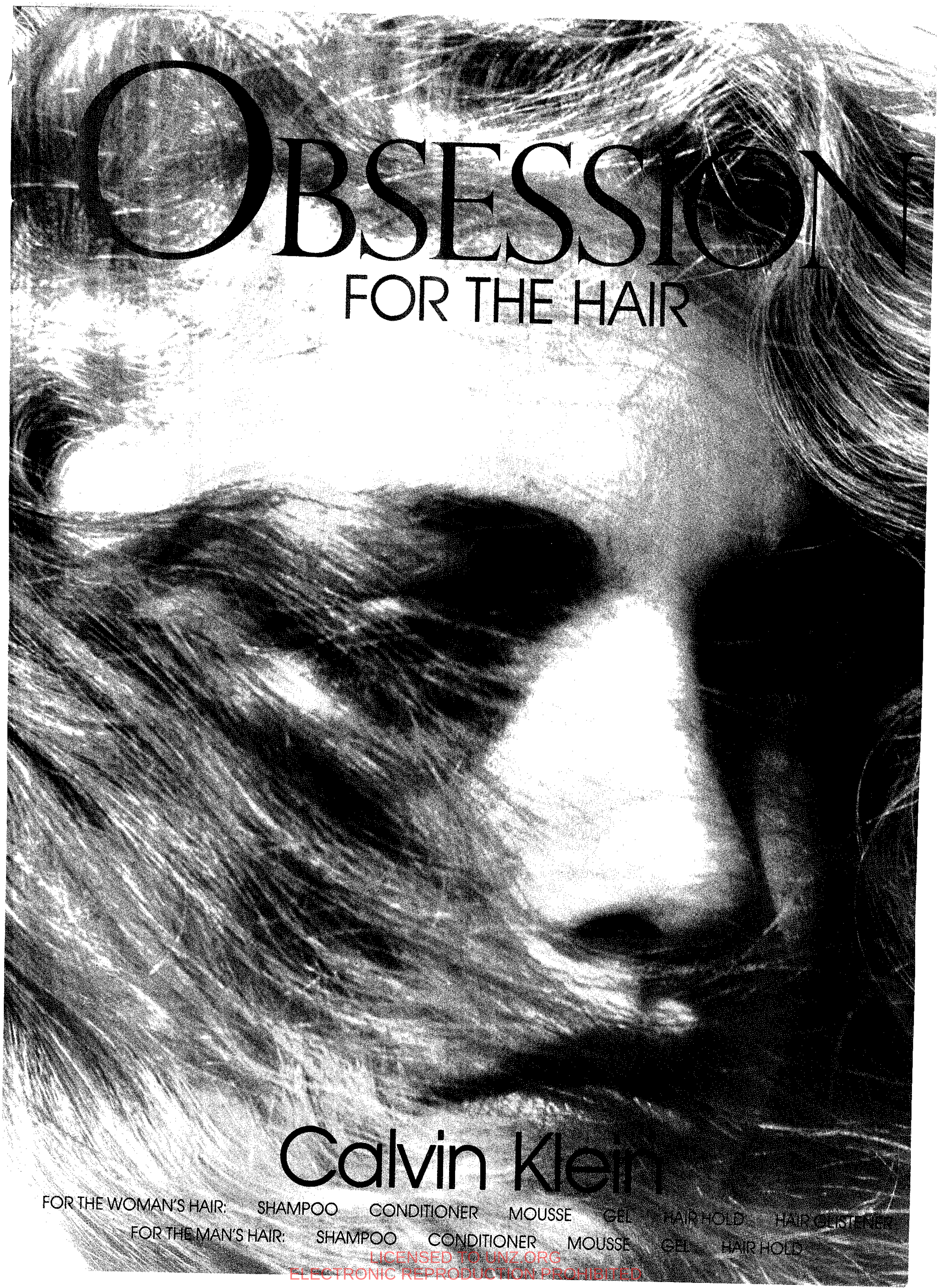
OBSESSION
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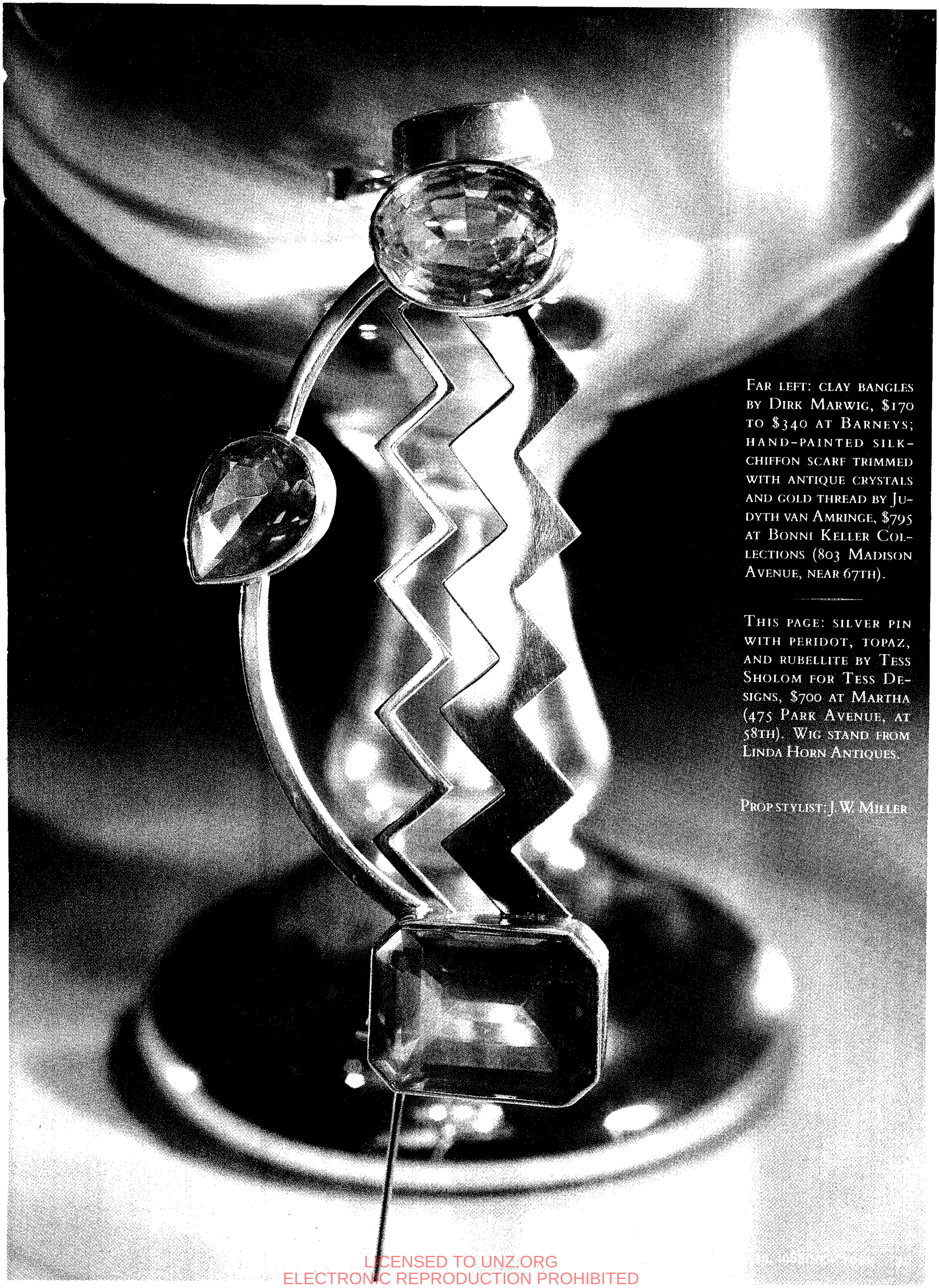
OBJECTS OF DESIRE

PHOTOGRAPHED BY JAMES WOJCIK

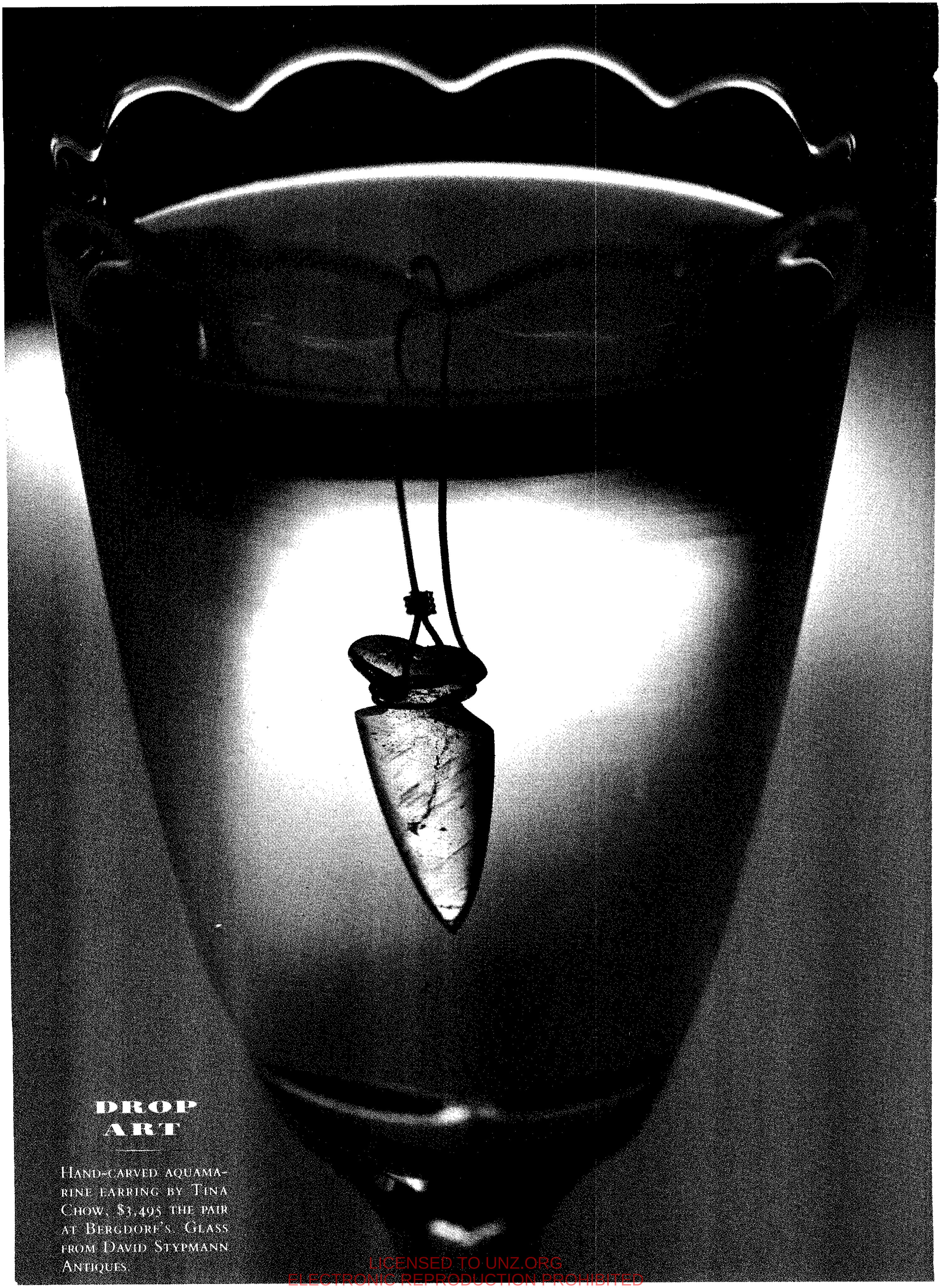
STRIKING DESIGNS, SCULPTURAL SHAPES, AND SENSUOUS TEXTURES ADD UP TO COLLECTIBLES WITH DROP-DEAD IMPACT. FROM POLKA-DOTTY GLOVES TO A ROSE-BEDECKED BAG, A SIMPLE STRAW HAT ZAPPED WITH GOLD TO OLD-FASHIONED CAMEOS IN BRAND-NEW SETTINGS, THESE ACCESSORIES BREAK THE MOLD. FAR FROM ADDING A DISCREET FINISHING TOUCH, THEY DEMAND—AND DESERVE—CENTER STAGE.



Far left: clay bangles by Dirk Marwig, $170 to $340 at Barneys; hand-painted silk-chiffon scarf trimmed with antique crystals and gold thread by Judyth van Amringe, $795 at Bonni Keller Collections (803 Madison Avenue, near 67th).

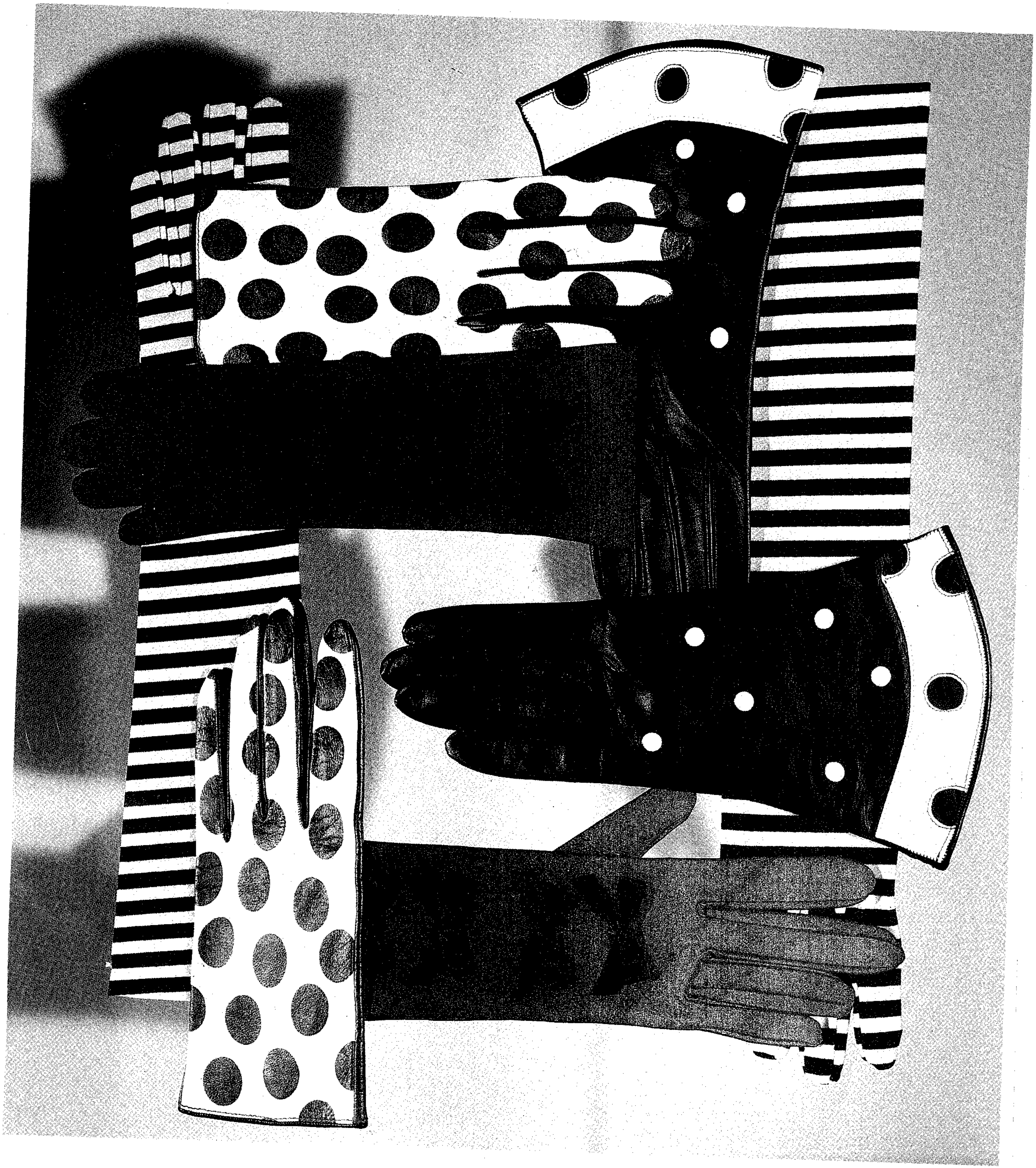
This page: silver pin with peridot, topaz, and rubellite by Tess Sholom for Tess Designs, $700 at Martha (475 Park Avenue, at 58th). Wig stand from Linda Horn Antiques.

Prop stylist: J. W. Miller



DROP ART

Hand-carved aquamarine earring by Tina Chow, $3,495 the pair at Bergdorf's. Glass from David Stypmann Antiques.

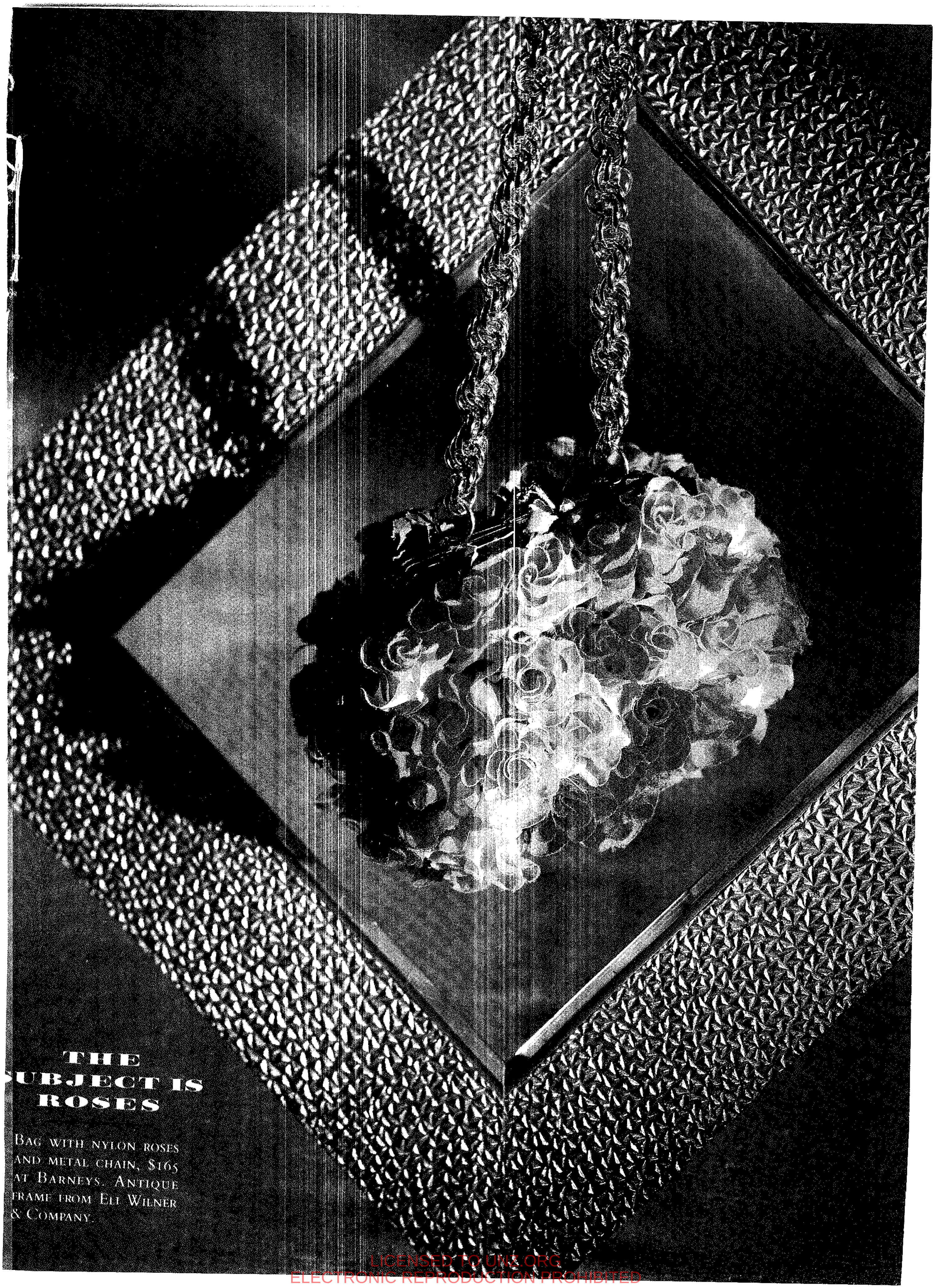


GLOVE STORY

Striped Lycra gloves by Portolano Products, $20 at Bergdorf's; white polka-dot leather gloves by Carlos Falchi, about $200 at Macy's; black polka-dot leather gloves by Geoffrey Beene for Portolano Products, $135 at Bergdorf's; Lycra gloves with satin bows by Patrick Cosgrove, $40 at the Antique Boutique (712–714 Broadway, near 8th) in mid-March.

STERLING CHARACTER

Silver earring by Janis Savitt for M & J Savitt, $575 the pair at Bloomingdale's; silver bracelet by Tom Binns, $600 at Charivari 57 (18 West 57th Street). Bowl by Hans Hollein, at Primavera Gallery.

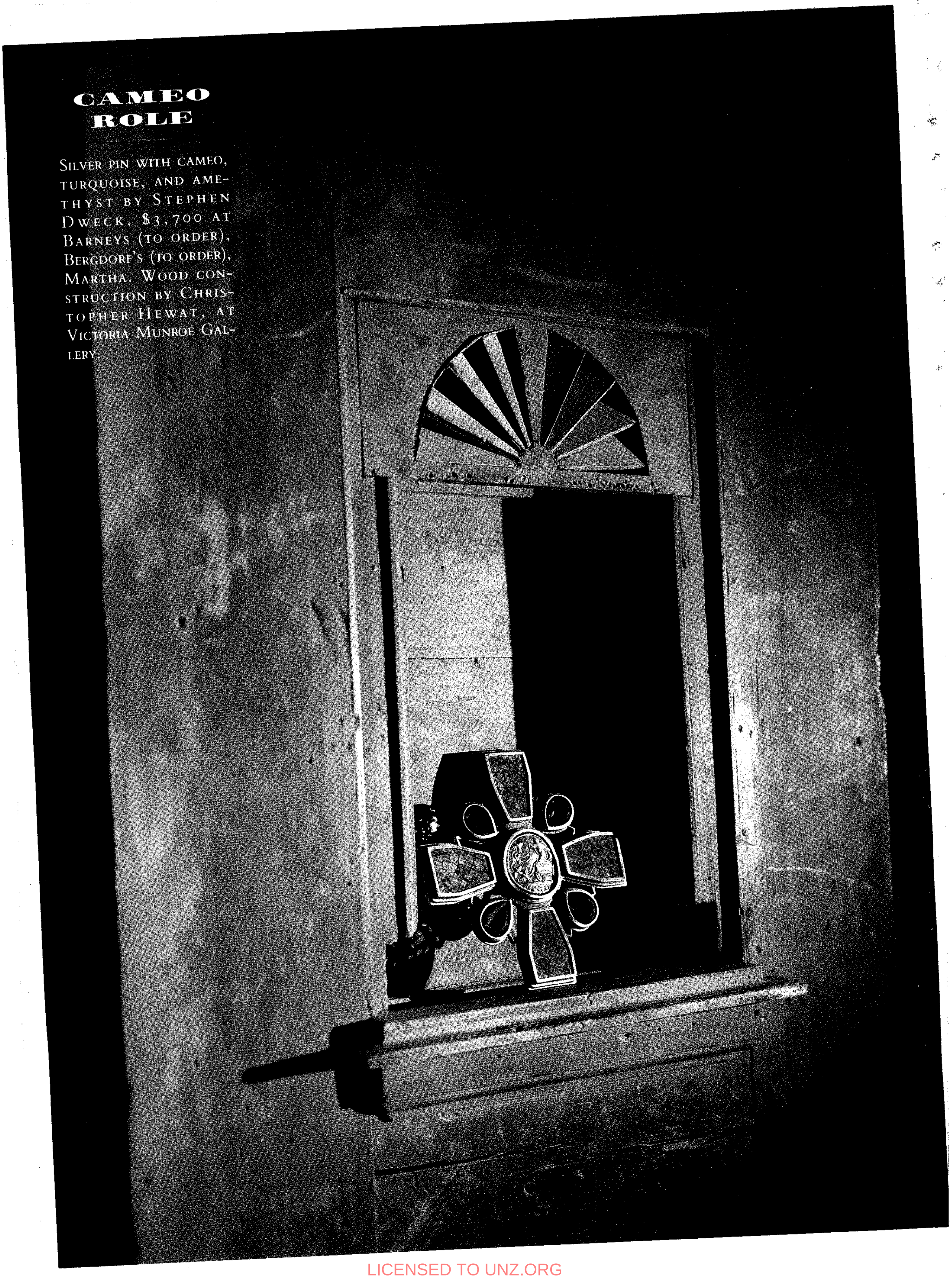


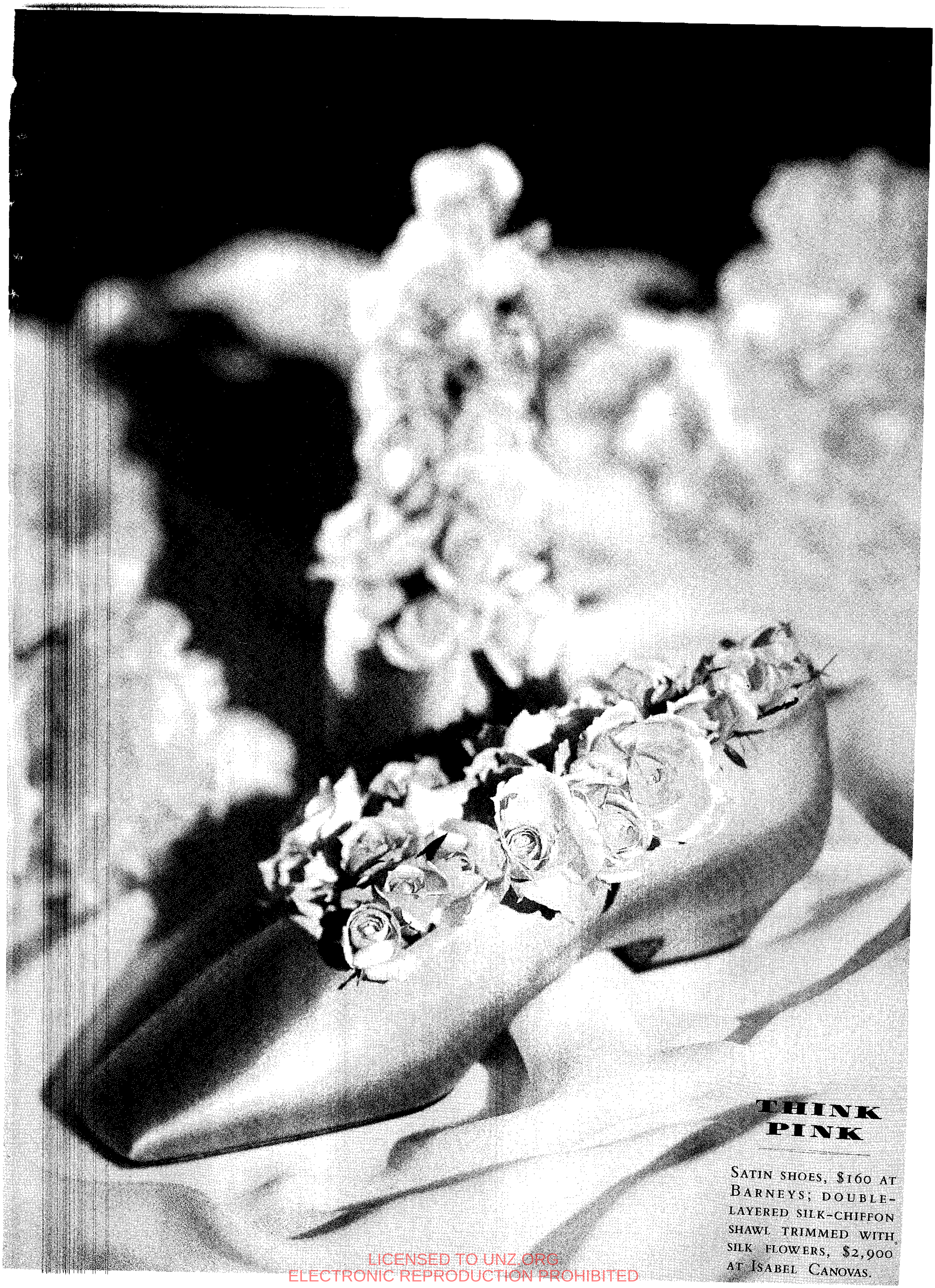
THE UBJECT IS ROSES

Bag with nylon roses and metal chain, $165 at Barneys. Antique frame from Eli Wilner & Company.

CAMEO ROLE

Silver pin with cameo, turquoise, and amethyst by Stephen Dweck, $3,700 at Barneys (to order), Bergdorf's (to order), Martha. Wood construction by Christopher Hewat, at Victoria Munroe Gallery.



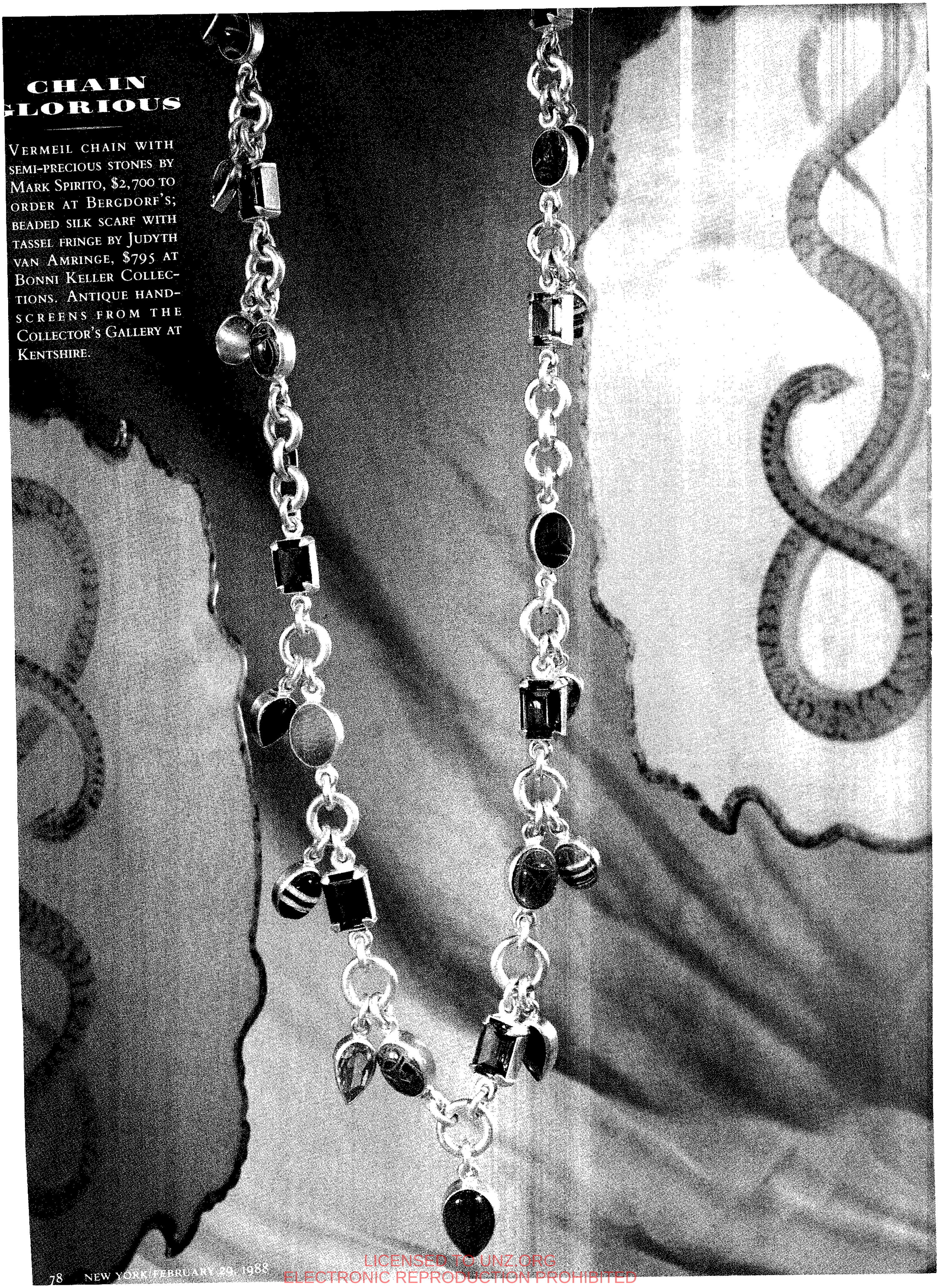


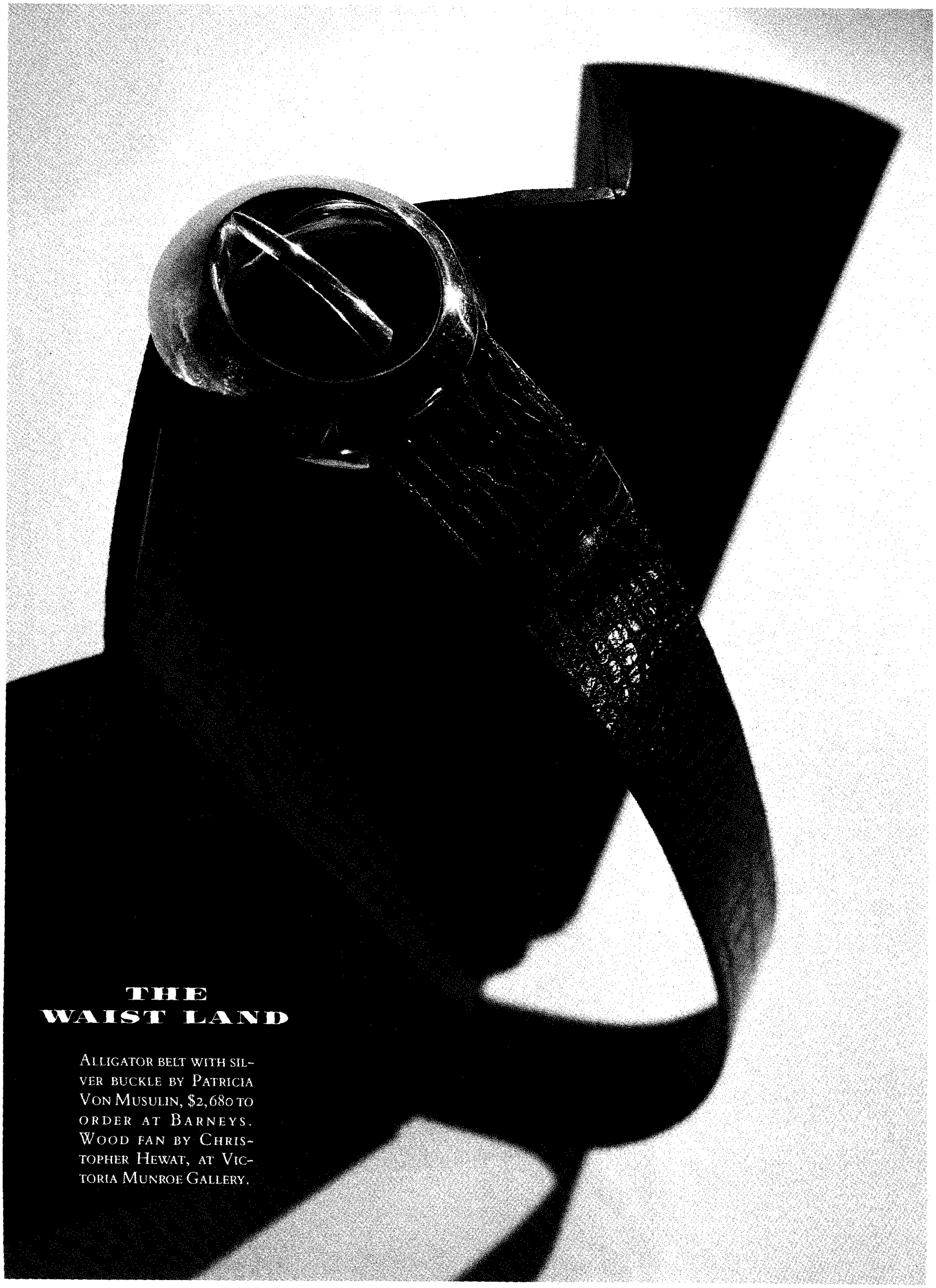
THINK PINK

Satin shoes, $160 at Barneys; double-layered silk-chiffon shawl trimmed with silk flowers, $2,900 at Isabel Canovas.

CHAIN GLORIOUS

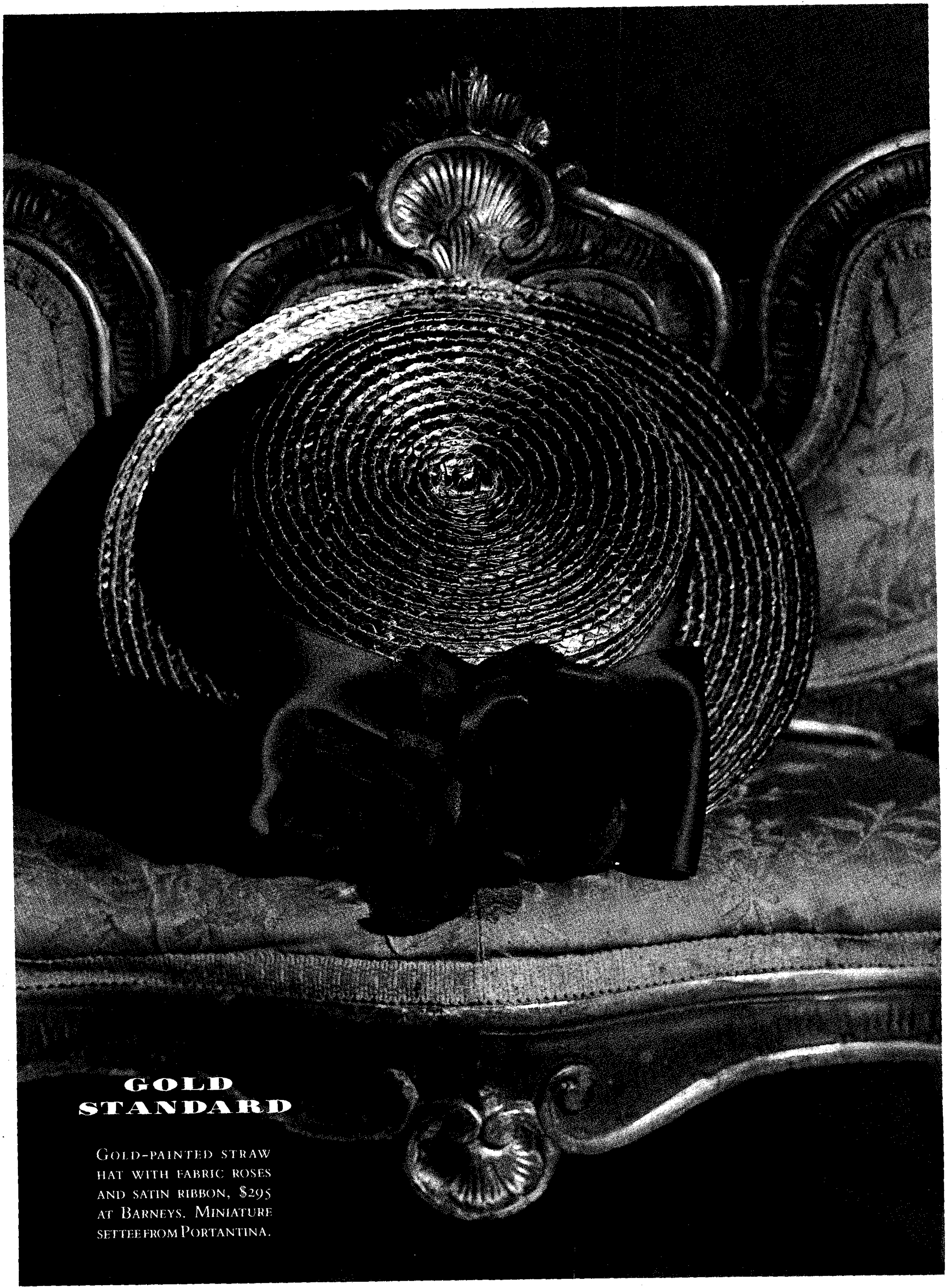
Vermeil chain with semi-precious stones by Mark Spirito, $2,700 to order at Bergdorf's; beaded silk scarf with tassel fringe by Judyth van Amringe, $795 at Bonni Keller Collections. Antique hand-screens from the Collector's Gallery at Kentshire.





THE WAIST LAND

Alligator belt with silver buckle by Patricia Von Musulin, $2,680 to order at Barneys. Wood fan by Christopher Hewat, at Victoria Munroe Gallery.



GOLD STANDARD

GOLD-PAINTED STRAW HAT WITH FABRIC ROSES AND SATIN RIBBON, $295 AT BARNEYS. MINIATURE SETTEE FROM PORTANTINA.

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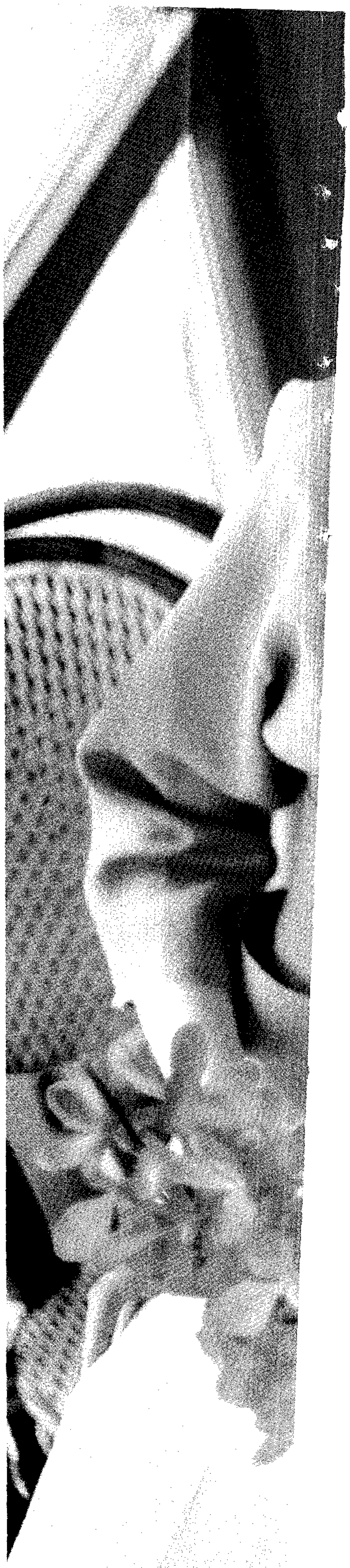
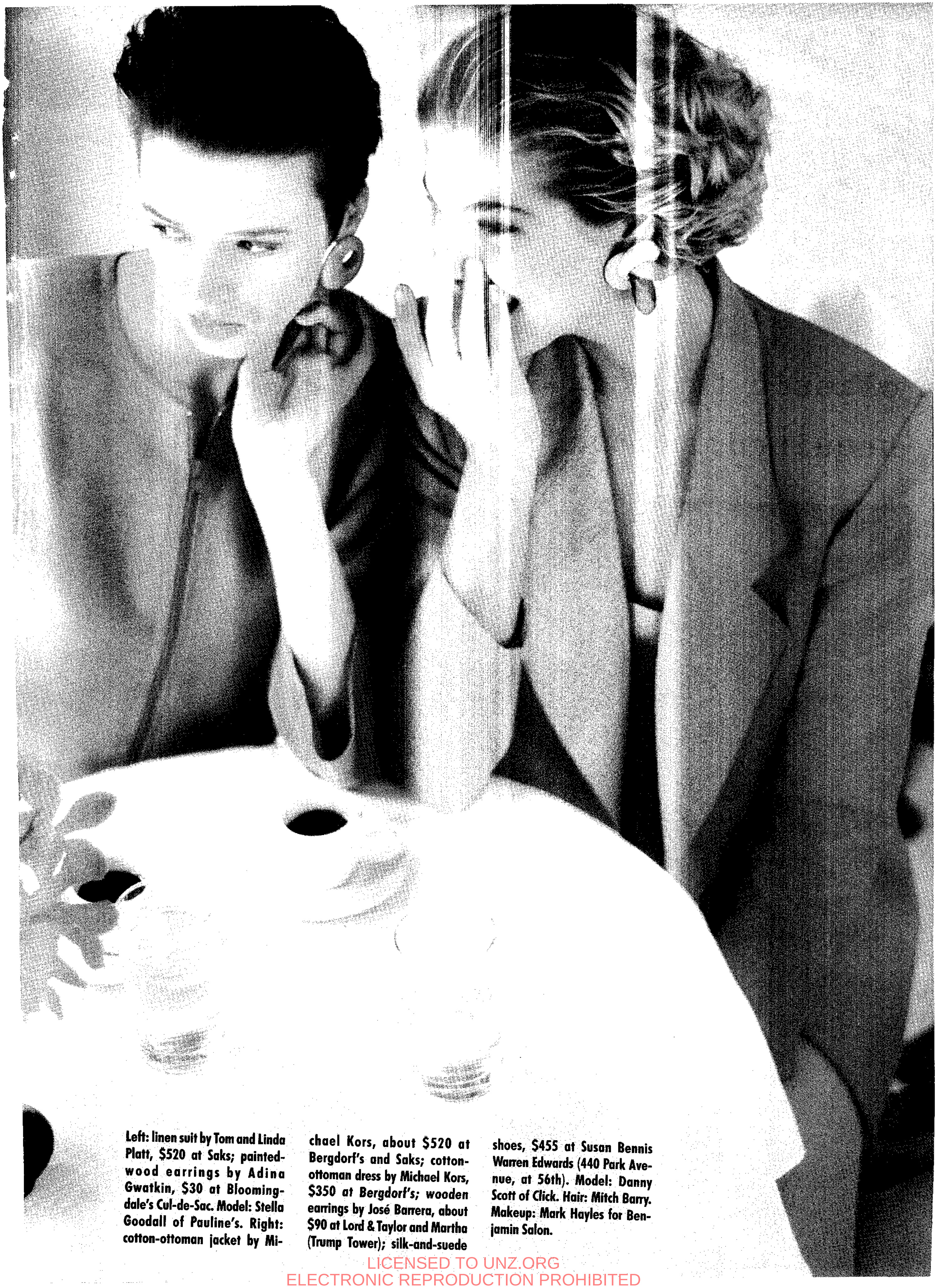
TIP TOPS

WHEN IT COMES TO big-city dressing, there's a new focus today on jackets and coats. From cropped boleros to unconstructed toppers, in hot tropical colors and bold, bright prints, they're showing up in all the right places—the perfect partners for spring's leg-baring skirts and body-conscious dresses.



PHOTOGRAPHED BY

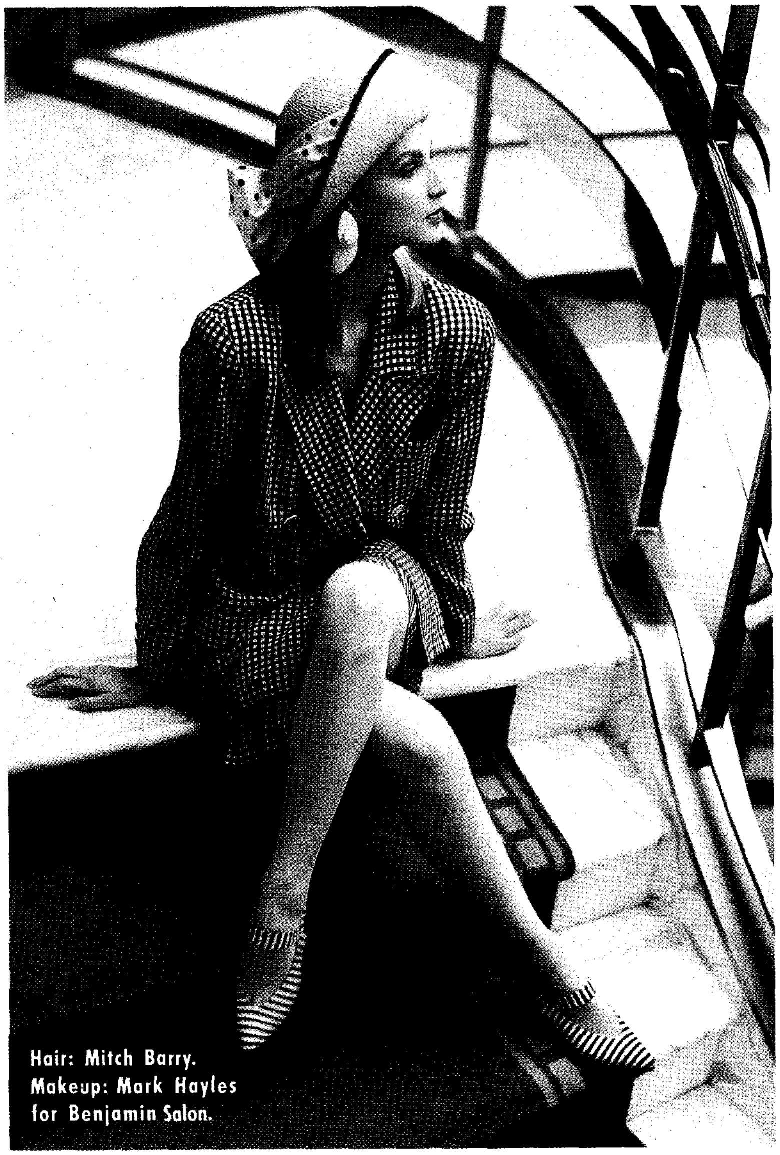
Christopher Micaud



Left: linen suit by Tom and Linda Platt, $520 at Saks; painted-wood earrings by Adina Gwatkin, $30 at Bloomingdale's Cul-de-Sac. Model: Stella Goodall of Pauline's. Right: cotton-ottoman jacket by Michael Kors, about $520 at Bergdorf's and Saks; cotton-ottoman dress by Michael Kors, $350 at Bergdorf's; wooden earrings by José Barrera, about $90 at Lord & Taylor and Martha (Trump Tower); silk-and-suede shoes, $455 at Susan Bennis Warren Edwards (440 Park Avenue, at 56th). Model: Danny Scott of Click. Hair: Mitch Barry. Makeup: Mark Hayles for Benjamin Salon.

TIP TOPS

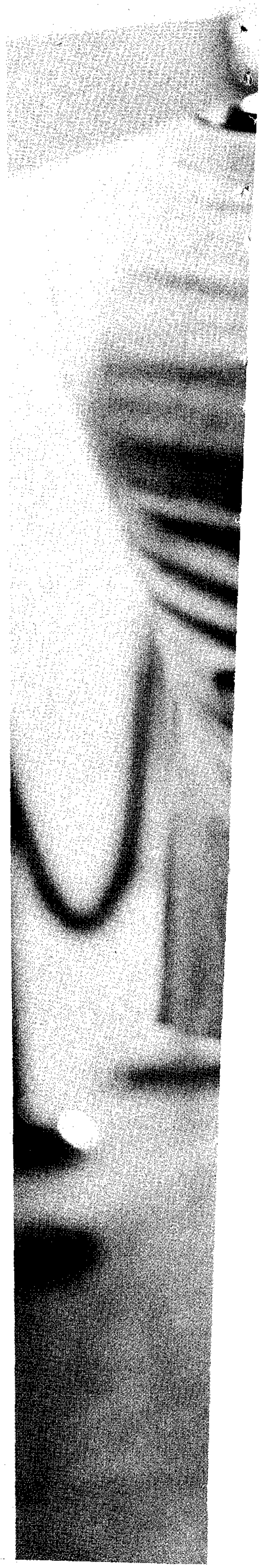
In black and white: classic tailoring by Marc Jacobs, sequined glamour from Vittadini.



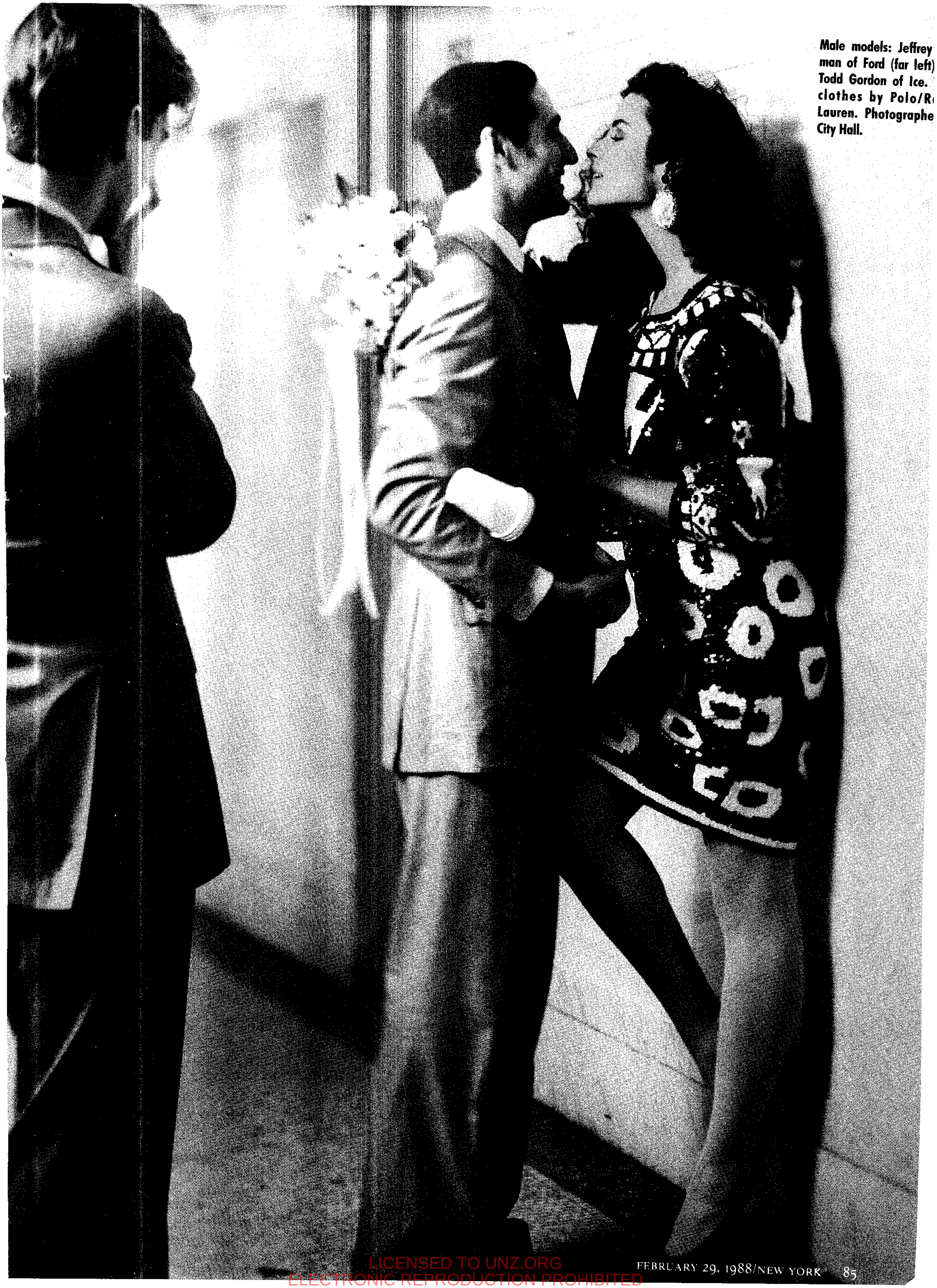
Hair: Mitch Barry.
Makeup: Mark Hayles
for Benjamin Salon.

Left: rayon-poplin jacket, about $325, and skirt, about $126, by Marc Jacobs, at Charivari 57 and Saks; straw hat with cotton bow by Tia Mazza, about $122 at Bonwit's, Ibiza (46 University Place), Victoria Falls (451 West Broadway); hand-carved wooden earrings by Jay Feinberg, $27 at Bonwit's and Saks; leather pumps, $295 at Susan Bennis Warren Edwards; stockings by Givenchy. Model: Rebecca Ghiglieri of Ford. Photographed at Barneys.

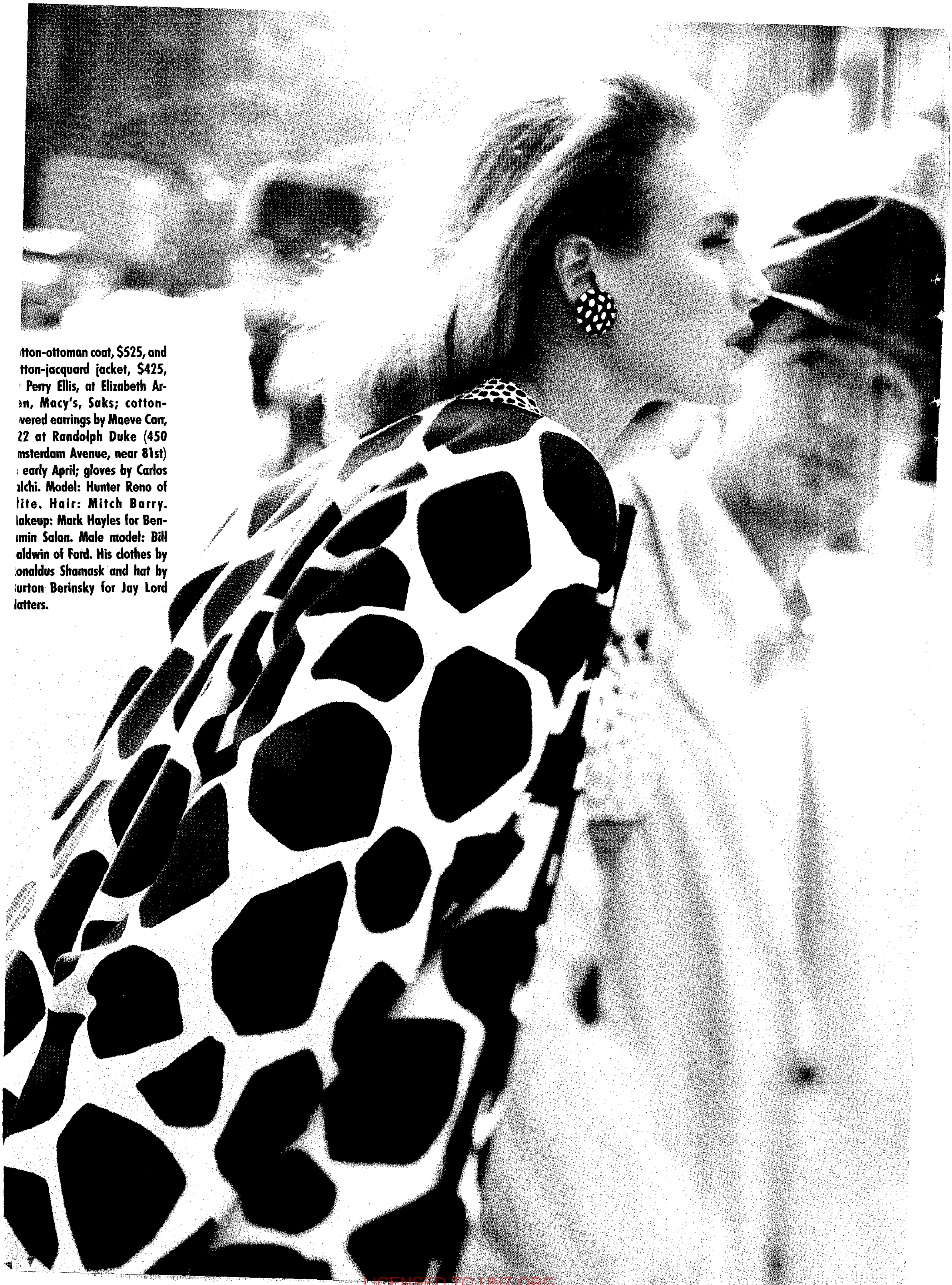
Sequined cotton-knit cardigan, $235, and dress, $270, by Adrienne Vittadini, at Bergdorf's and Lord & Taylor; silk-and-Austrian-crystal earrings by Roxanne Assoulin, $250 at Bergdorf's; faille slingbacks by Donna Karan, $258 at Barneys; stockings by Round the Clock. Model: Mary Mize of Ice.



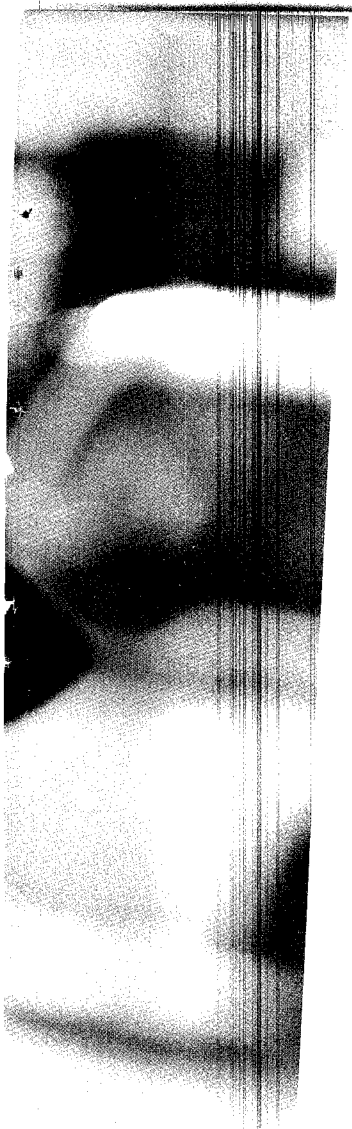
Illustrations by Anthony Russo.



Male models: Jeffrey
man of Ford (far left)
Todd Gordon of Ice.
clothes by Polo/R
Lauren. Photographe
City Hall.

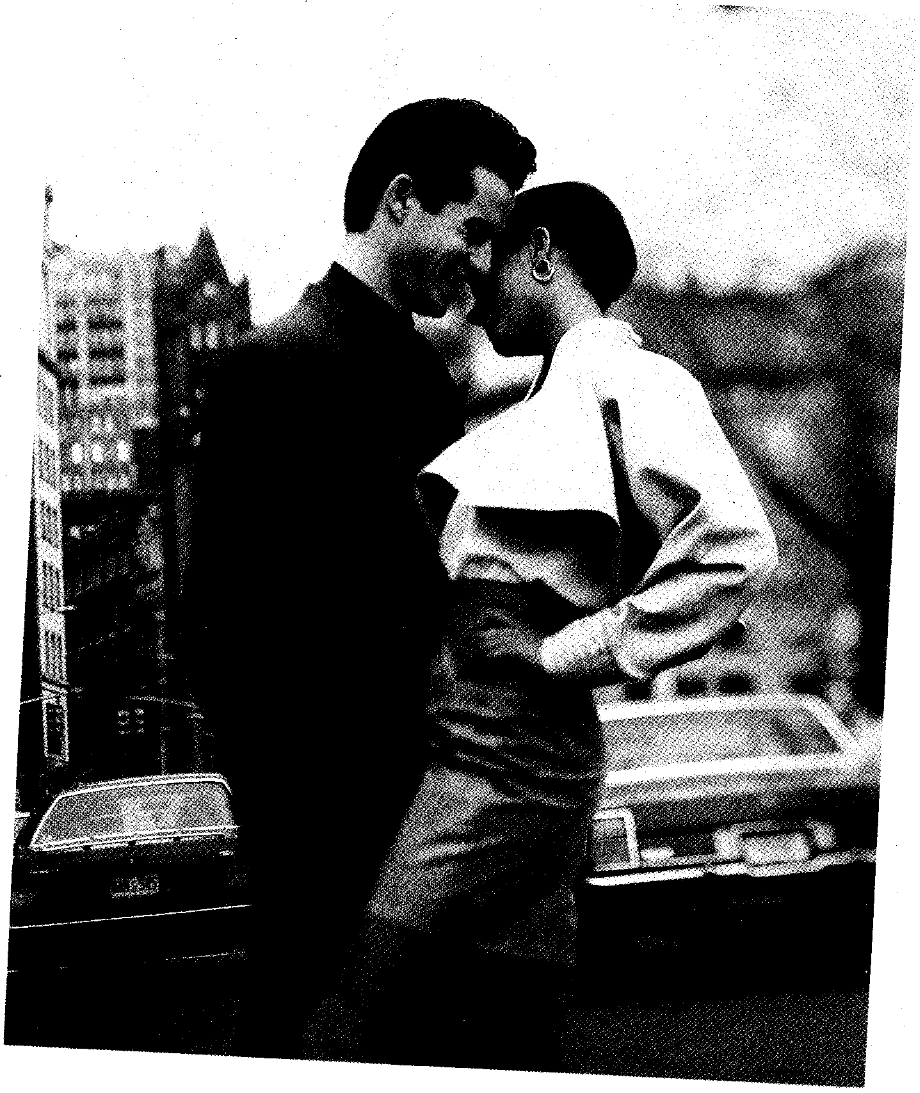


ıtton-ottoman coat, $525, and
tton-jacquard jacket, $425,
Perry Ellis, at Elizabeth Ar-
ın, Macy's, Saks; cotton-
vered earrings by Maeve Carr,
22 at Randolph Duke (450
msterdam Avenue, near 81st)
early April; gloves by Carlos
alchi. Model: Hunter Reno of
lite. Hair: Mitch Barry.
lakeup: Mark Hayles for Ben-
ımin Salon. Male model: Bill
aldwin of Ford. His clothes by
onaldus Shamask and hat by
urton Berinsky for Jay Lord
latters.

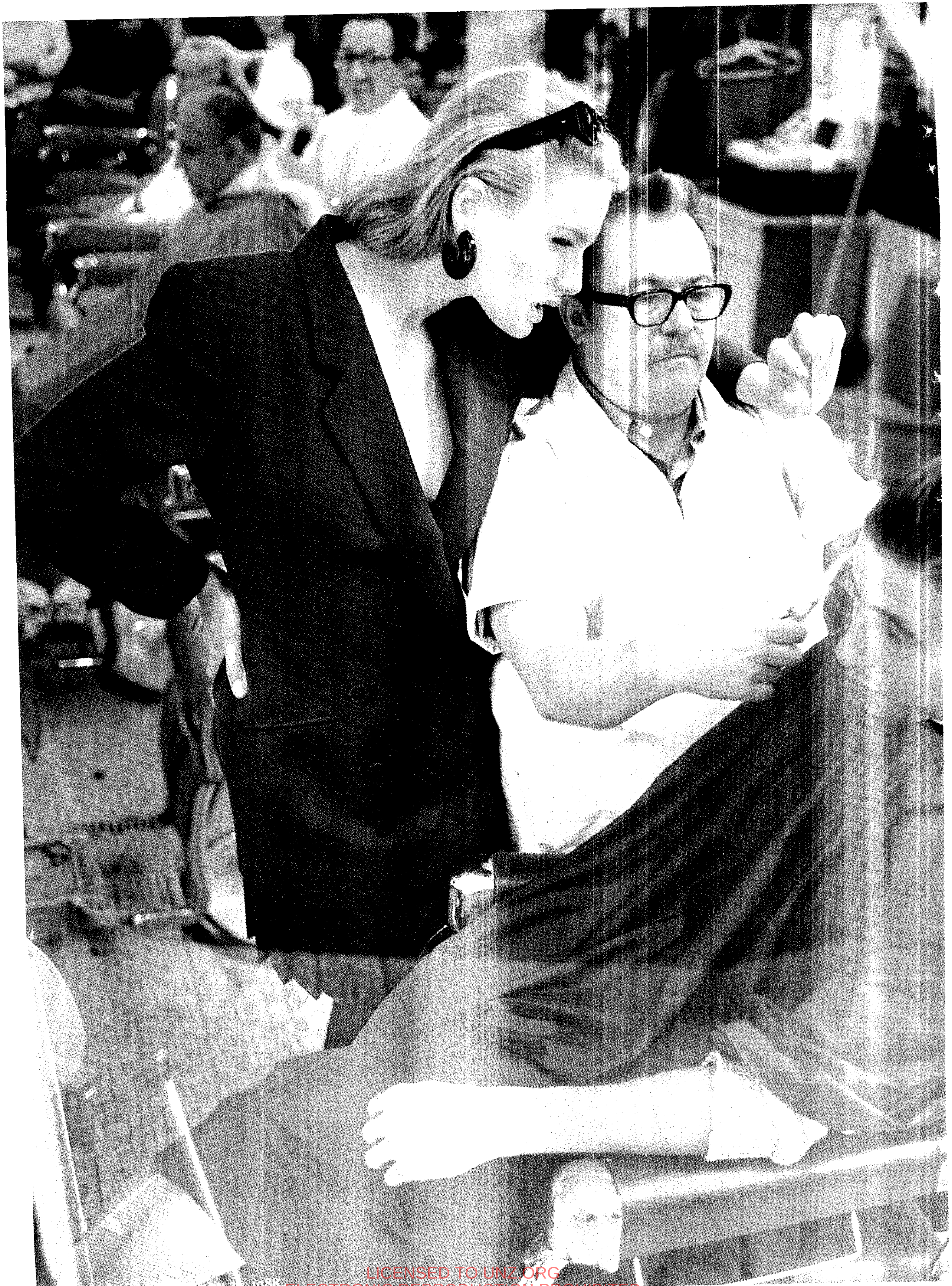


TIP TOPS

A citified animal print from Perry Ellis, a minimal flared denim bolero from Carmelo Pomodoro.



ight: embroidered-denim
icket, $290, rayon-faille T-
hirt, $95, and suede skirt,
420, by Carmelo Pomodoro, at
enri Bendel and Macy's; silver
irrings by Debbie Lee Ridge,
90 at Victoria Falls. Model:
uise Vyent of Pauline's. Hair:
by Halterman for Clive Sum-
ers Salon. Makeup: Lydia
yder/Kramer & Kramer. Male
odel: Walter Schupfer of Click.
s clothes by Ronaldus Sha-
isk.

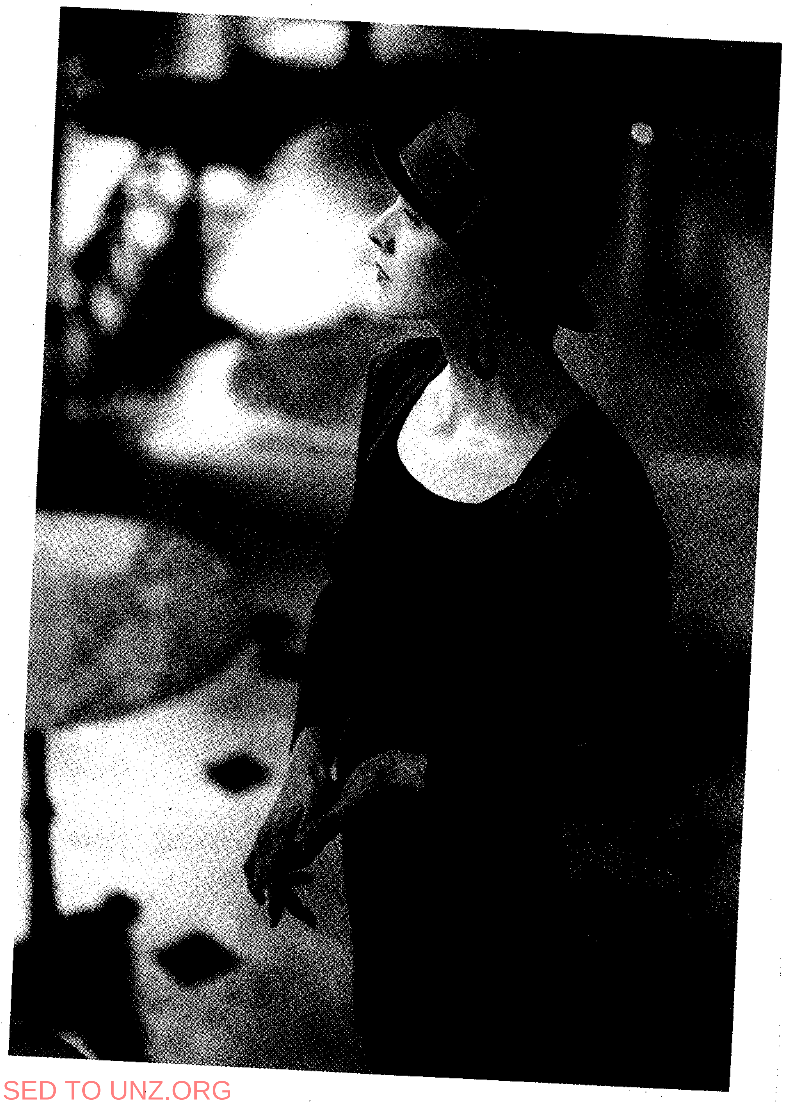


TIP TOPS

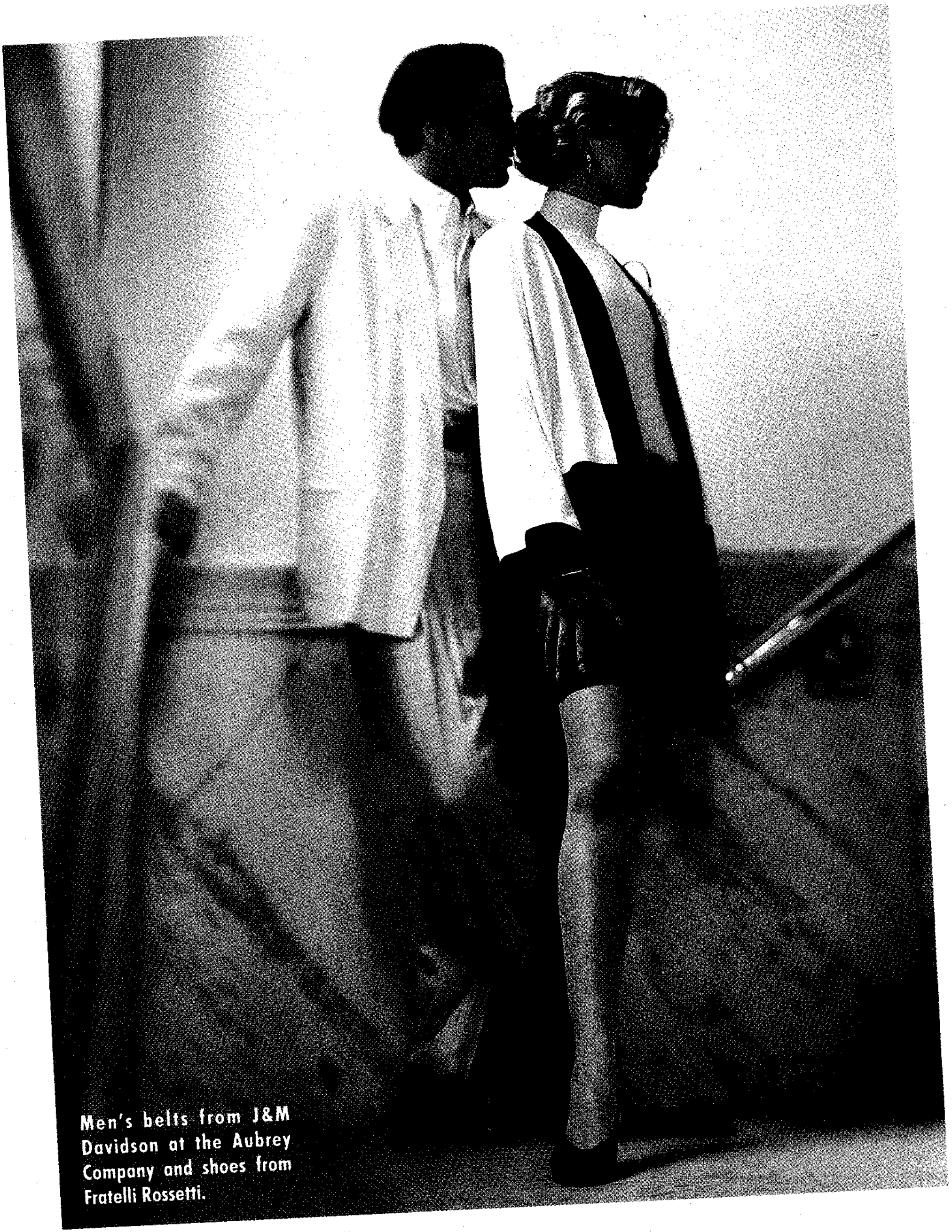
Norma Kamali takes the double-breasted blazer to new lengths, Jennifer George makes a splash with color.

Left: wool-gabardine jacket, $385, and skirt, $140, by Norma Kamali, at OMO Norma Kamali (11 West 56th Street); resin earrings by Migeon & Migeon, $105 at Accessoires (1034 Lexington Avenue, near 74th); sunglasses by Alain Mikli for Claude Montana. Photographed at International Hairstyling.

Rayon-matte-jersey bolero, $300, and dress, $290, by Jennifer George, at Barneys and Saks; straw bowler with grosgrain trim by Maeve Carr, about $136 at Bonwit's in mid-March and at Smitty's (184 West 4th Street) in early April; lambskin-and-onyx earrings by Treasures of the Earth, $50 at Reminiscence (74 Fifth Avenue, at 13th) in early March.

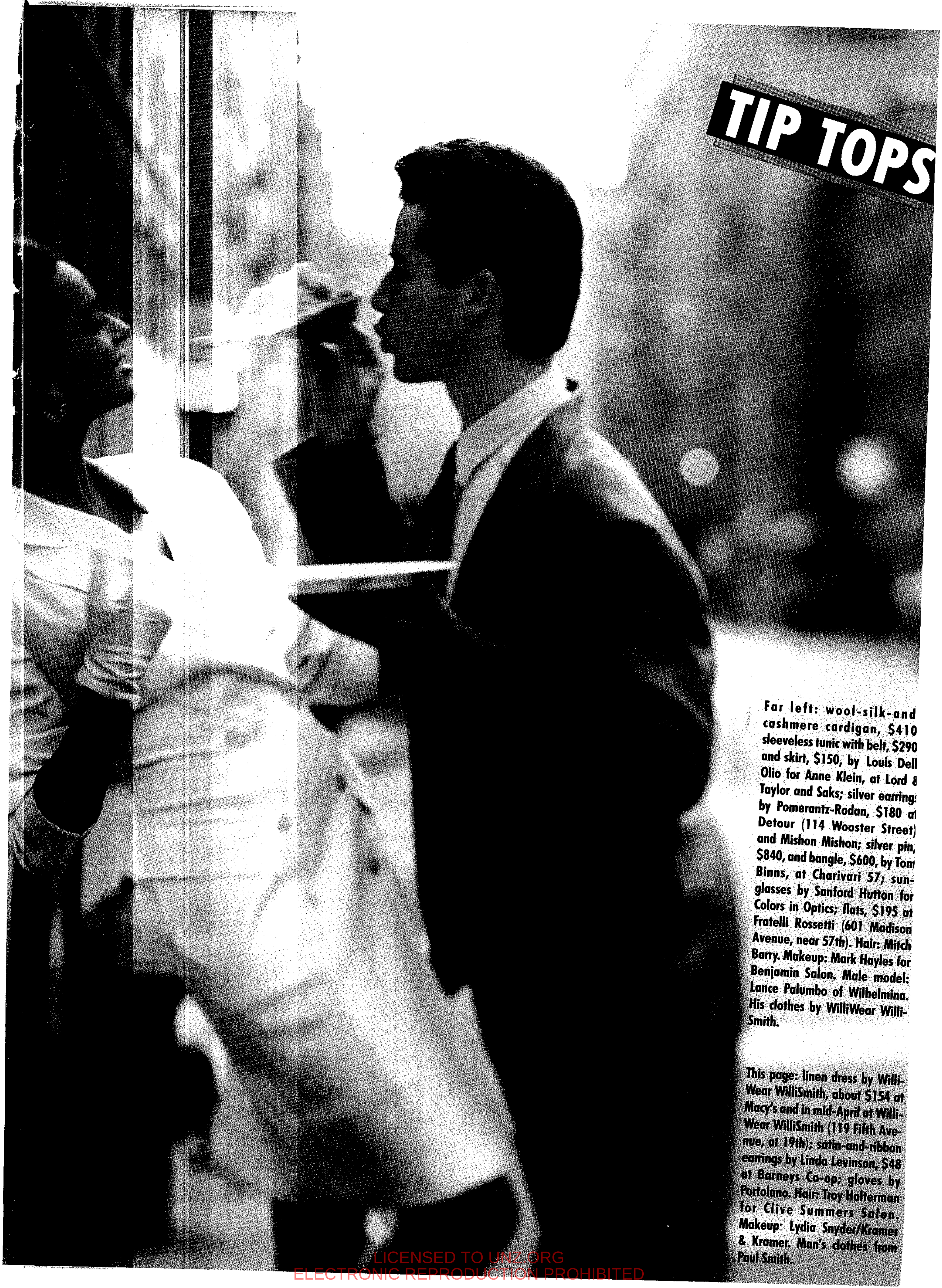


Hair: Mitch Barry.
Makeup: Mark Hayles for Benjamin Salon.



Men's belts from J&M Davidson at the Aubrey Company and shoes from Fratelli Rossetti.

Louis Dell'Olio does a crisp cardigan suit, WilliWear brings back the chic coatdress.

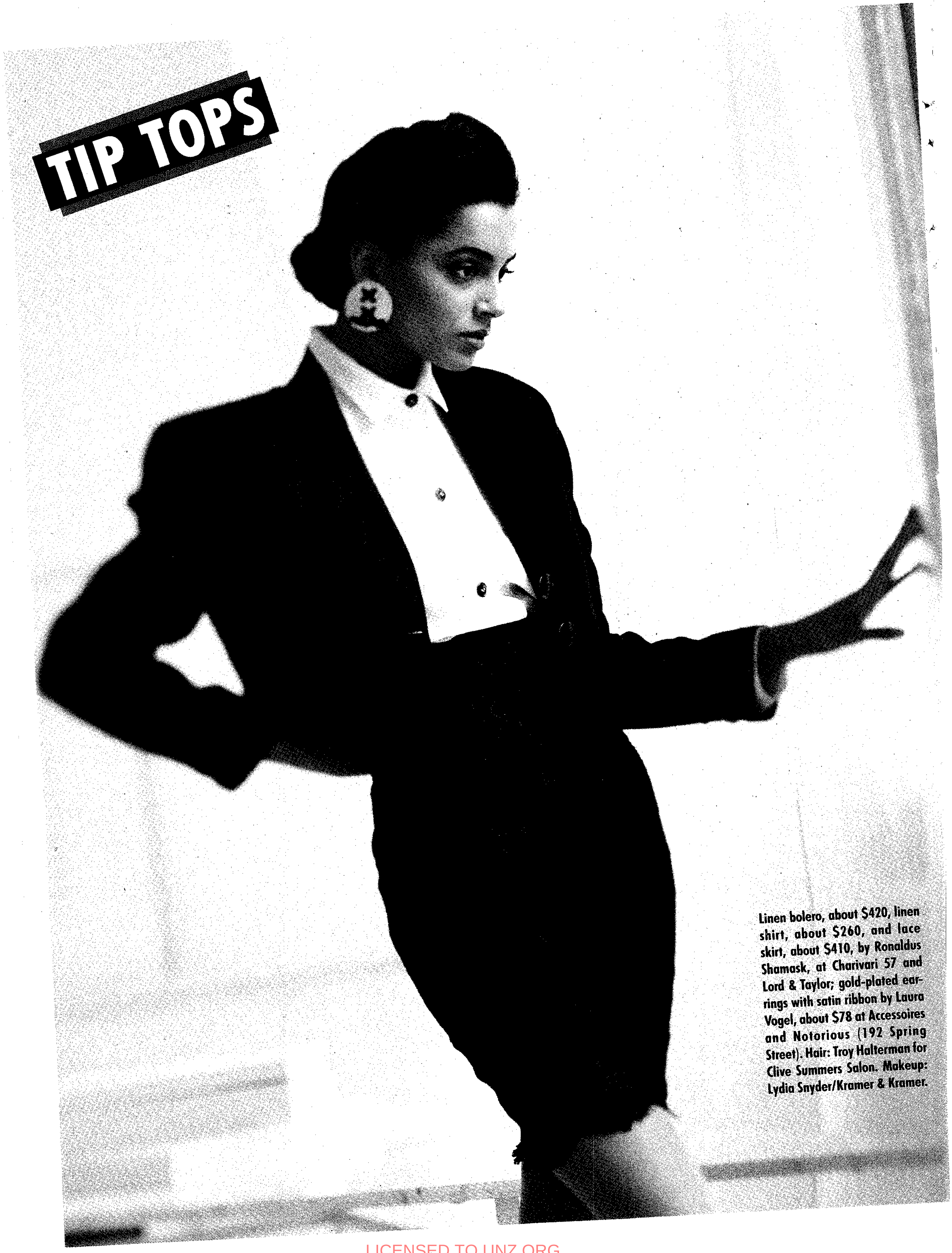


TIP TOPS

Far left: wool-silk-and cashmere cardigan, $410 sleeveless tunic with belt, $290 and skirt, $150, by Louis Dell Olio for Anne Klein, at Lord & Taylor and Saks; silver earrings by Pomerantz-Rodan, $180 at Detour (114 Wooster Street) and Mishon Mishon; silver pin, $840, and bangle, $600, by Tom Binns, at Charivari 57; sunglasses by Sanford Hutton for Colors in Optics; flats, $195 at Fratelli Rossetti (601 Madison Avenue, near 57th). Hair: Mitch Barry. Makeup: Mark Hayles for Benjamin Salon. Male model: Lance Palumbo of Wilhelmina. His clothes by WilliWear WilliSmith.

This page: linen dress by WilliWear WilliSmith, about $154 at Macy's and in mid-April at WilliWear WilliSmith (119 Fifth Avenue, at 19th); satin-and-ribbon earrings by Linda Levinson, $48 at Barneys Co-op; gloves by Portolano. Hair: Troy Halterman for Clive Summers Salon. Makeup: Lydia Snyder/Kramer & Kramer. Man's clothes from Paul Smith.

TIP TOPS



Linen bolero, about $420, linen shirt, about $260, and lace skirt, about $410, by Ronaldus Shamask, at Charivari 57 and Lord & Taylor; gold-plated earrings with satin ribbon by Laura Vogel, about $78 at Accessoires and Notorious (192 Spring Street). Hair: Troy Halterman for Clive Summers Salon. Makeup: Lydia Snyder/Kramer & Kramer.

Eileen Ford. Cardmember since 1960.

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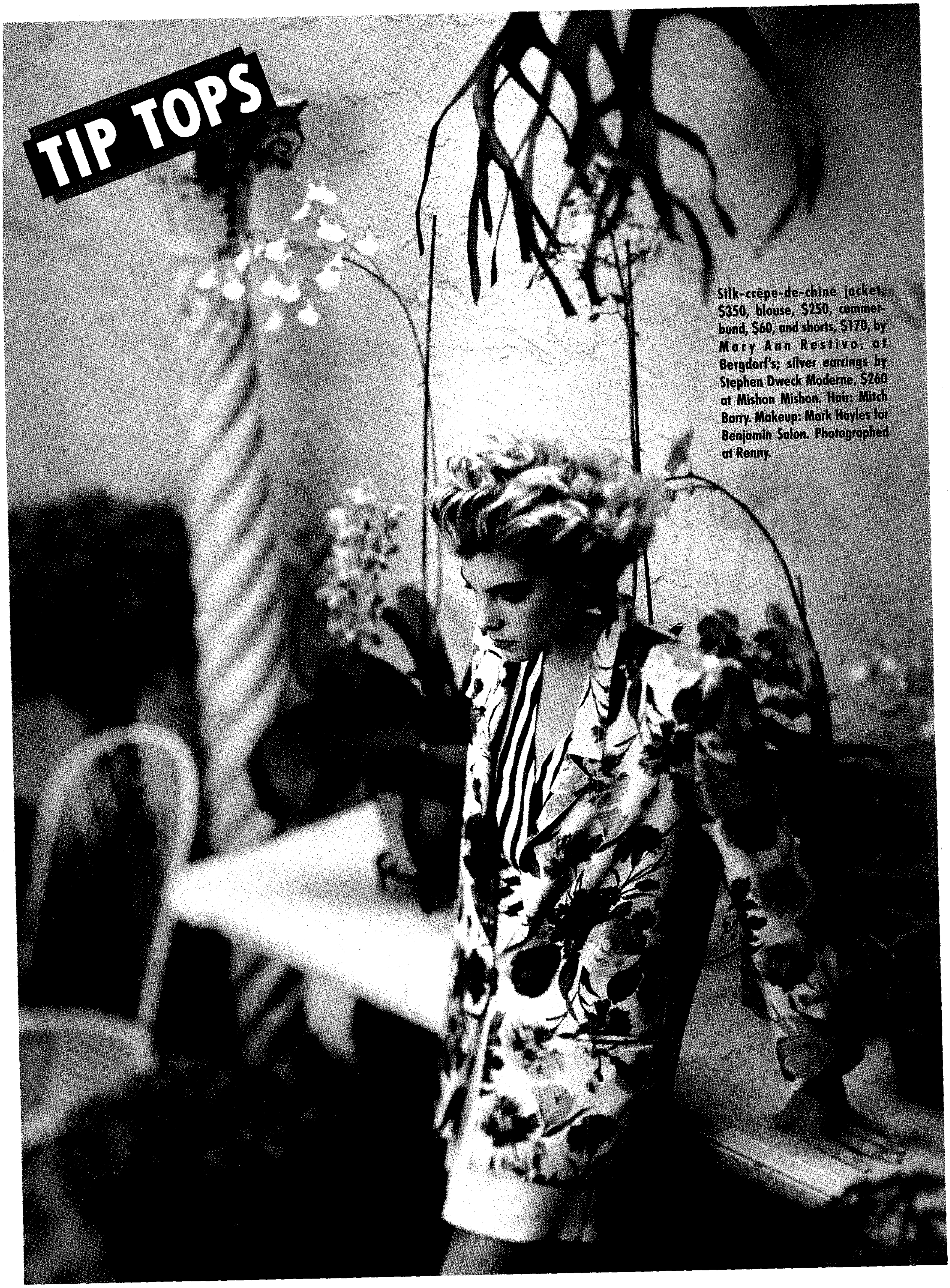
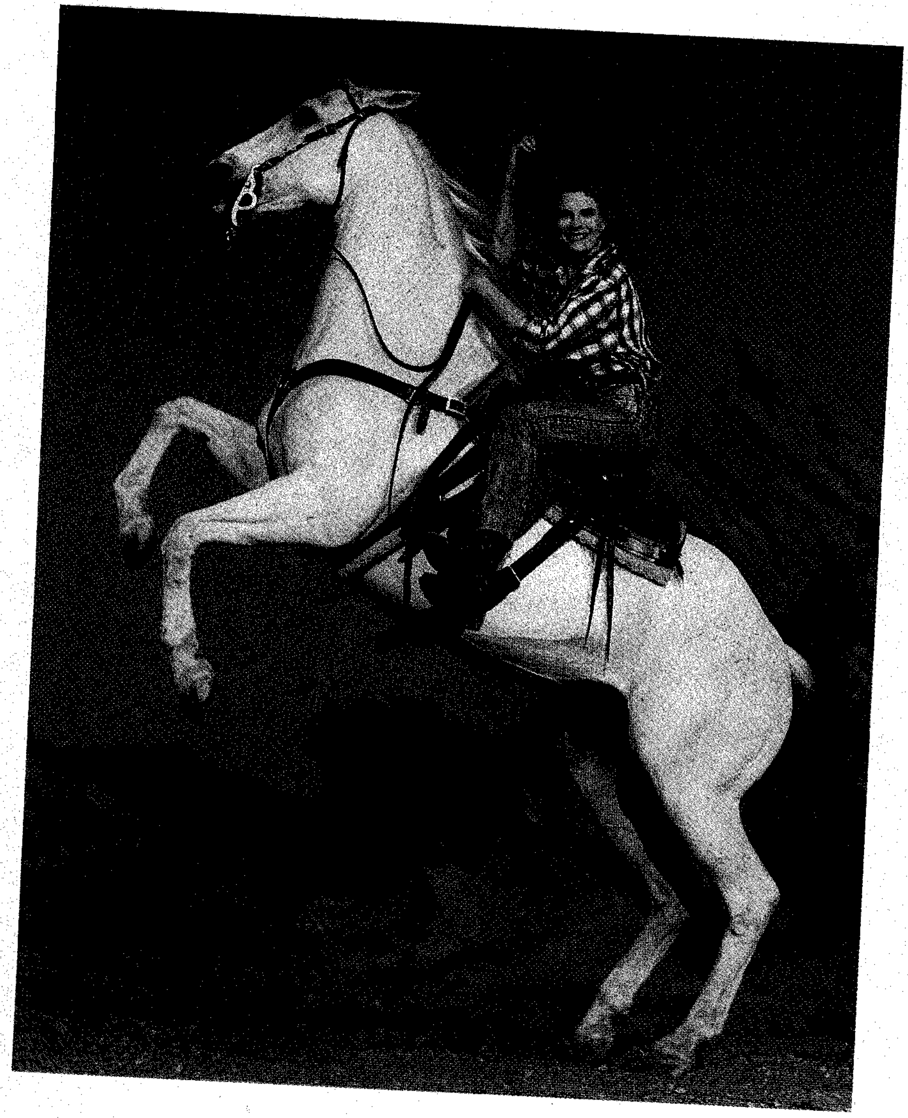


TIP TOPS

Silk-crêpe-de-chine jacket, $350, blouse, $250, cummerbund, $60, and shorts, $170, by Mary Ann Restivo, at Bergdorf's; silver earrings by Stephen Dweck Moderne, $260 at Mishon Mishon. Hair: Mitch Barry. Makeup: Mark Hayles for Benjamin Salon. Photographed at Renny.



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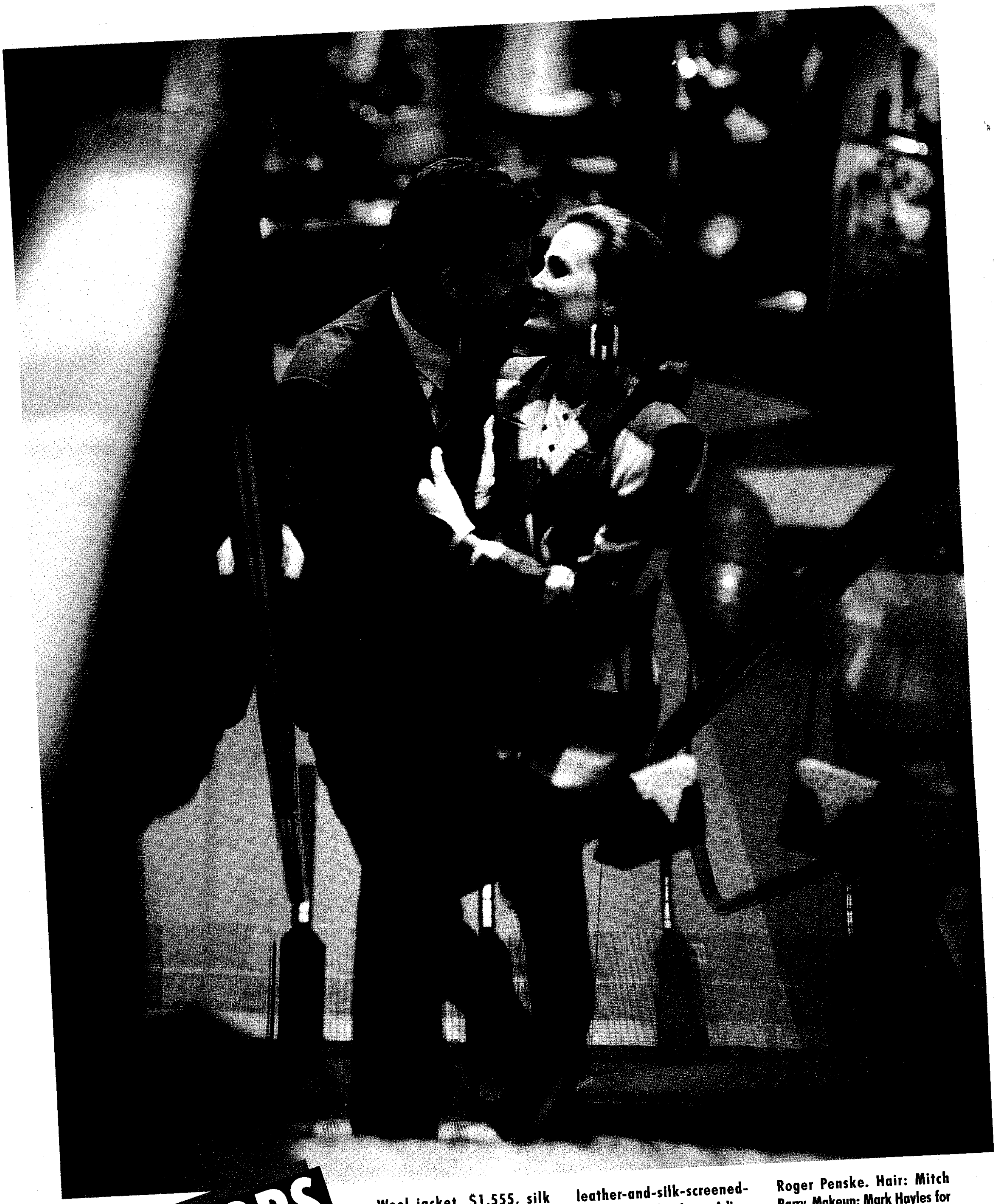

TIP TOPS

Wool jacket, $1,555, silk blouse, $820, and wool-gabardine skirt, $345, at Valentino Boutique (825 Madison Avenue, near 69th); horn-and-bone earrings by Marla Buck, $50 at Bergdorf's; patent-leather-and-silk-screened-cowhide bag by Carey Adina, about $250 at Accessoires, Bonwit's, Peter Hermann (118 Thompson Street); gloves by Valentino; stockings by Fogal. Model: Willow Bay of Ford, with Roger Penske. Hair: Mitch Barry. Makeup: Mark Hayles for Benjamin Salon. Man's clothes by Hugo Boss Fashions. Photographed at Place des Antiquaires.

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LOOKING FOR LOVE ON THE LEXINGTON AVENUE LOCAL, AND OTHER TRUE STORIES OF UNDERGROUND LIFE

SUBWAY TALES

BY BERNICE KANNER

IT WAS 8:30 ON A WEEKDAY MORNING, and like most people, I had to be somewhere. My radio cab was late again, and my hopes for an empty taxi had vanished, so I ventured underground—into the maze of turnstiles, staircases, platforms, and trains that connects Brooklyn to the Bronx, and millions to midtown Manhattan.

No sooner had I sat down on the No. 4 Lexington Avenue express at 86th Street than a well-dressed woman across from me burst into tears. Most passengers in the moderately crowded car followed subway etiquette: They pretended not to notice. But another concerned rider caught my eye. Encouraged, I reached across the aisle. "Can I do anything for you?" I asked. She shook her head and continued to sob. The like-minded woman moved next to her and asked if she needed to be taken to a doctor. Again, the woman shook her head. At 59th Street, still wailing, she left the train, the first of many private people I'd see living out their lives in this all-too-public forum.

Later that day, at the beginning of the evening rush hour, a pregnant woman with one small child in tow got on the train; three men leapt to their feet to offer her a seat. I also witnessed a chain-snatching—or at least part of it: A woman shouted that her necklace had been stolen by a man who'd just darted out the open doors.

In my travels underground, I shared cars with beggars and homeless men and women, cursed at the delays, fumed at the boom boxes, cigarettes, and trash, and, in most cases, got where I was going quicker than I would have by cab or bus. While the subways aren't necessarily the shortest distance between two points, they're almost always the fastest. And along the way, I had two profound experiences I wouldn't have had anywhere else.

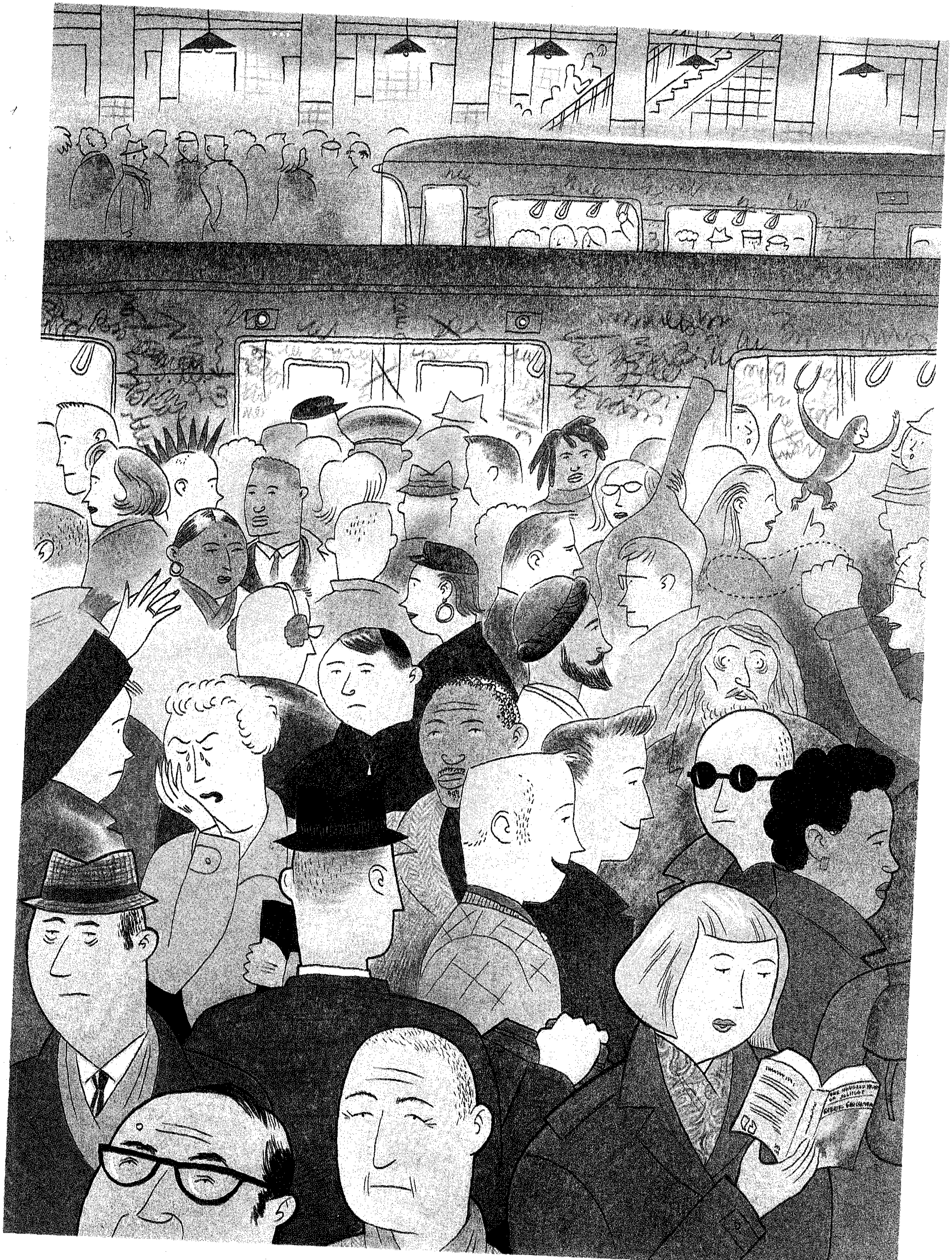
At Grand Central, risking rejection, I offered a blind woman help boarding a packed train. She accepted and told me that she was heading to the Lighthouse at 59th Street and that she was able to see shadows. It was an anonymous meeting; the boundaries had been set. But I took a chance. "What do you see?" I blurted out impertinently. She told me how she used her fingers to read, how the only things she couldn't visualize in her mind's eye were colors. "My teacher tells me that grass is green, but to me grass is a cool, silky texture," she said. As we neared 59th Street, she ran her fingers across my face.

And just the other night, in another crowded subway car, a woman standing near me moved off the train to let passengers out. Her right leg missed the platform but found the space next to it. She plunged in up to her thigh, letting out a startled moan. Four of us tugged and yanked at her while others held the door. The crowd about to surge in waited breathlessly. The throng about to surge out stood still. No one spoke until she was safely on her feet back in the car.

Some 3.7 million people board the 6,150 cars that grind along nearly 703 miles of track each day, and every one of them has a subway story or two. In this teeming world, some made friends, got jobs, met their mates, had a good laugh or an epiphany. Here are a few of their tales.

IT WAS 2 P.M. ON A MONDAY IN AUGUST 1982—officer Artie Runnions's first day with the Emergency Rescue Unit of the New York City transit police—when a call came in for a "man under." During their race to the Broadway–East New York station, Runnions's veteran partner announced that he was turning this job over to Runnions.

"Initially, I was frightened," the 37-year-old officer recalls. The two men crawled to the victim, a well-dressed thirtyish man whose leg was pinned under a wheel of the train. While Runnions and his partner stayed with him, a group of transit-police rescuers and track workers jacked up the train, a ten-minute procedure. Suddenly, the jack slipped and

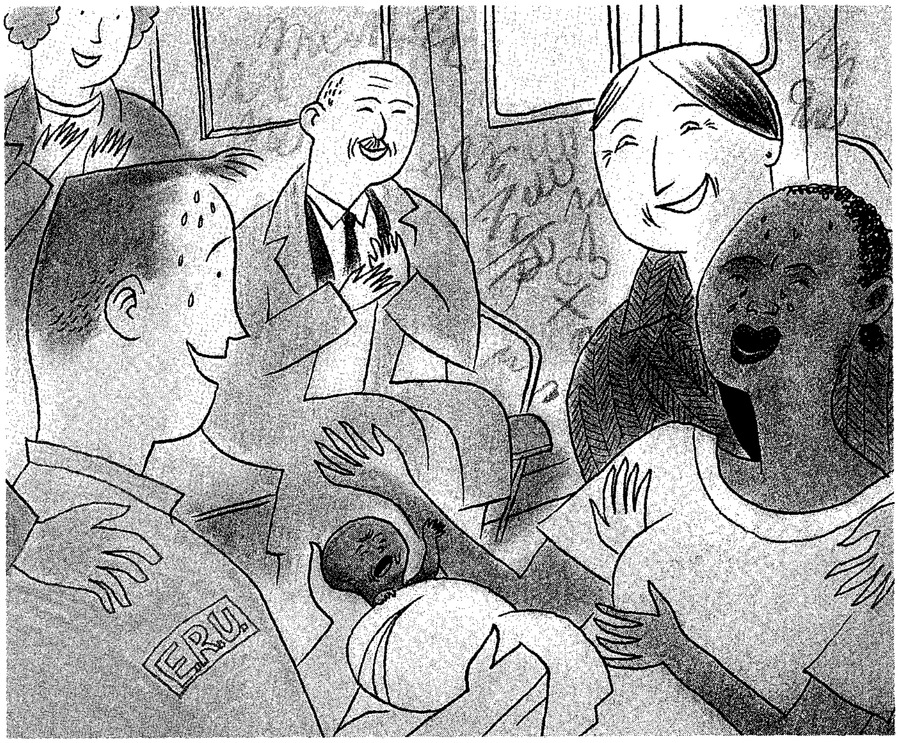

ONE HUNDRED YEA
OF SOLITUDE
GABRIEL GARCIA MA

ILLUSTRATED BY MAURICE VELLEKOOP

CENTER STAGE: *"If I were a performer in a club, I'd have a different audience each night," says conductor Harry Nugent. "But here, I have largely the same commuters, so I have to change the show."*

77,000 pounds fell on Runnions. "Miraculously, I was lying in the trough and wasn't hurt," he says. But he *was* unnerved by the scene. He drew a deep breath, he says, and concentrated on what he had to do: "With 600 volts inches away, there was no room for error." Runnions gave oxygen to the man; blood oozed everywhere. Finally, he and his partner were able to jiggle the man free, and a waiting team of paramedics rushed him to Kings County Hospital. Later that day, the two cops went to the hospital. But by then, the victim had died. "Since that day, I've had about 100 man-unders," he says. "Few have affected me the way the first did."

Sergeant Joseph Sede, who co-founded and now heads the eleven-year-old, 42-man emergency unit, couldn't get over the three-year-old child who slipped from her father's arms as he was walking between cars on the Lexington Avenue IRT, near 96th Street. The train bisected her before her horrified father's eyes. When Sede arrived, the child was still breathing. "She took too long to die," he whispers. "And that is a memory that will never go away." Sede picked up the child, helped the catatonic father to an ambulance, and went home. "I looked at my own daughter and thought, 'God, is there some way I can lock her in her room until she's 21 to keep her safe?' "



One Christmas Eve, a woman in her late forties, who reminded Sede of Kate Smith, died in his arms in the Rockefeller Center station after falling down a staircase. "Don't waste your time on me. I'm going to die," she told him. He told her that an ambulance was on its way and that she didn't seem very ill. But ten seconds later, the woman was dead. "We worked on her. We did everything possible. She had no right to die," he says.

Last year, Sede's unit attended 46 D.O.A.'s, many of them homeless. The team also handled nine tunnel evacuations, six incidents involving hazardous materials, and 140 "smoke conditions." They came to the aid of 623 injured passengers, 574 passengers who suddenly became ill, 22 who were "bumped" by an approaching train (who were looking south, for instance, when a train from the north pulled in), and 17 who were wedged between the platform and the subway car ("space cases" they call them). The rescue team negotiated with or restrained 380 disturbed passengers, helped hundreds out of subway mishaps, and caught 50 animals, including several pit bulls, an owl, a raccoon, a monkey, and a boa constrictor that someone had "lost" in a trash can at the Broadway-Nassau station. The monkey was the most difficult to catch: It swung from the straps of the Times Square shuttle and eluded rescuers for two hours.

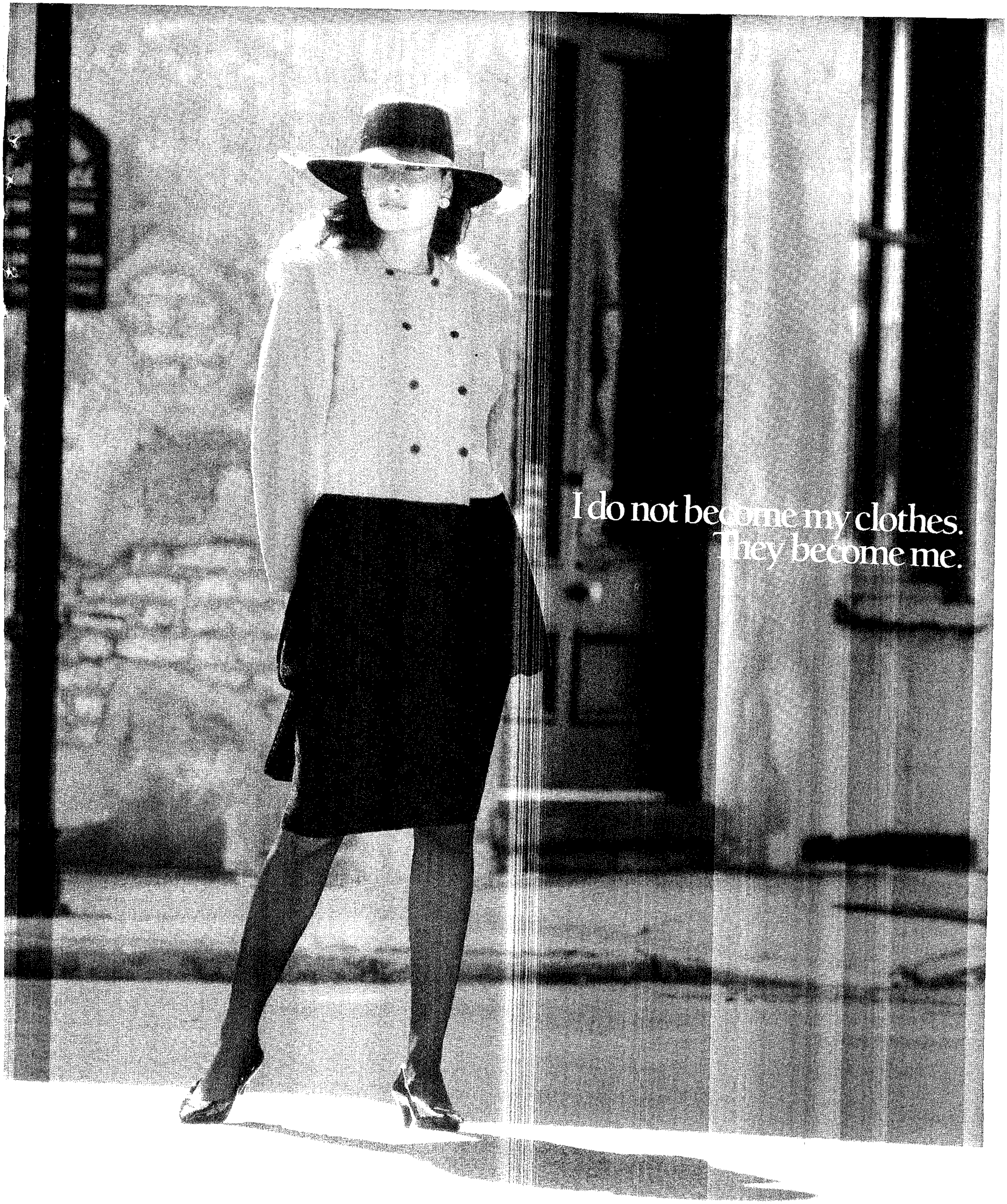
Most of the unit's work is spirit-breaking, but there have been uplifting episodes as well. At around 7 P.M. one Friday in December 1986, a call directed Sergeant Sede to Brooklyn's Prospect Park station. There, a young Haitian woman who spoke no English lay writhing on the floor of the D train. "I wasn't there ten seconds—I didn't even have time to slip on my second glove—when the baby's head crowned," marvels Sede. "And then, before I knew it, a baby boy had emerged. The mother's water hadn't broken, so the baby had the veil—the amniotic sac—on, and I punctured it with a scalpel from the ob-gyn kit we carry. We separated the cord, then the ambulance arrived. Off went mother and son to Kings County Hospital.

"I have gone from watching someone die to giving life," Sede adds. "People who were grumbling about the train being delayed were suddenly applauding. But while I felt elation, I knew that from all I'd seen and what each day brings, the thing to do is keep moving."

Runnions delivered his first subway baby on April 4, 1986. The call came at 4:55 P.M. Runnions headed to Grand Central, where a 26-year-old woman, pregnant with her fifth child, had ventured downtown to accompany her 20-year-old sister home—even though she'd been in labor since six that morning. Runnions and his partner walked the woman to the porters' room to relax, but she had other plans. "I'm taking my pants off. This baby's coming," she announced.

Runnions desperately tried to talk the woman into waiting for medical help. Just in case, he, his partner, and two transit cops spread clean newspaper over a bench, which they then covered with a cloth. The woman "put herself in position." At precisely that moment, her water broke. Runnions opened his ob-gyn kit and pulled on a pair of gloves; in two minutes, a baby girl emerged. "We were like children in an ice-cream parlor, completely flabbergasted," he recalls. Runnions wrapped the newborn girl in an aluminum blanket (known as a "silver swaddler") from the kit, cleaned the baby's throat, and cut the cord. He carried the baby inside his coat to the ambulance. A cheering crowd surged close to see her.

"These are nice stories," he adds. "There just aren't enough of them. For every birth, we face a dozen more deaths, so many of them needless. This job makes me afraid of death. I don't want to die—not on the New York City subways, anyway."


I do not become my clothes.
They become me.

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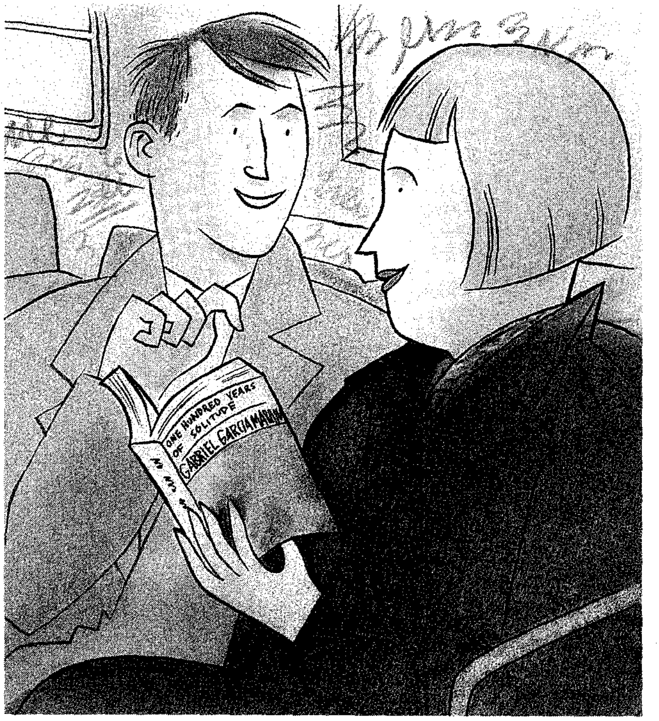
TRAIN OF THOUGHT: *"I have gone from watching someone die to giving life," says Sergeant Joseph Sede, the head of the transit police's 42-man Emergency Rescue Unit. "The thing to do is keep moving."*

LAST JUNE 23, AT AROUND 3:30 P.M., Darrell McClemons, Concchetta Brown, and their two daughters, seven-year-old Kisha and 21-month-old Tamika, were on their way back from 71st Street and Continental Avenue in Queens, where McClemons had picked up his paycheck from a construction job. Brown was pregnant, but the baby wasn't due for another four weeks.

As the family boarded the GG train heading back to Brooklyn, Brown went into labor. She muffled her moans, but by Metropolitan Avenue, Brown knew her time had come. She realized she couldn't make it to the hospital, but remembered that there was a transit-police center at this station. McClemons guided his family there, confident that "cops know how to deliver babies."


ONE HUNDRED YEARS OF SOLITUDE
GABRIEL GARCIA MARQUEZ

As it turned out, the police station at Metropolitan Avenue is a canine unit, and neither of the attending officers had ever delivered a baby. McClemons himself hadn't been present when his other children were born.

Brown didn't care about any of that. She cared about making the pain go away. "She bent over and said she couldn't walk anymore and this was where she was going to have the baby," McClemons recalls. He cleared off a table and laid her on top. Brown screamed.

McClemons put Tamika in her stroller next to her mother and moved Kisha, who was by now hysterical, into another room. "Then I ran back and forth," he says. Meanwhile, transit-police officer Christopher Niles (who was 25 at the time) tried hard to remember the two-hour childbirth lecture and film he'd seen in the academy six months earlier. He phoned frantically for help.

Little Darrell Brown arrived before help did. Moments later, the four-pound, fourteen-ounce newborn and his mom were whisked to Woodhull Hospital.

Darrell Brown will be eight months old soon. He goes by the nickname Subway.

ROBYN FELLER, 22, HAD JUST boarded the No. 2 train to Brooklyn one sweltering evening last summer, heading home from her job as a technical writer for Defran Systems, Inc. She opened her book, Gabriel García Márquez's *One Hundred Years of Solitude*, and noticed an attractive man in a business suit peering at her. "First time reading *One Hundred Years*?" the man asked. It turned out that he'd read it six times, and he flipped through the book, pointing out his favorite passages.

Feller thought nothing of it until a week later, on her way home again, when a younger man in a business suit approached her. "Excuse me, but what part are you up to?" he asked. They talked for a while, and when García Márquez fan No. 2 departed, Feller marveled at how easy it was to meet people with this subway prop.

Last week on the No. 2, she saw someone pull out *One Hundred Years*. "First time reading it?" she ventured.

IN 1985, WHEN THE NEW YORK CITY Transit Authority began deploying new trains with improved public-address systems, Harry Nugent felt as if he had been given center stage at Carnegie Hall. He'd read an article in the New York *Times* in which David Gunn, who had recently been named TA president, said he yearned for more loquacious conductors. Nugent decided to make himself fill the bill. The son of a vaudeville performer and a dancer, Nugent, 58, had joined the TA a dozen years earlier when *Look* magazine, where he worked as an assistant to the editor, folded. "I applied to work for the TA as a port in the storm. Things turned stormier than I expected," Nugent says.

"At first, I was quite inhibited," Nugent recalls. "But soon, my announcing took on a life of its own." He first tried his highly stylized patter at the 59th Street station of the No. 1 Broadway–Seventh Avenue local, where he now conducts from 6:40 A.M. to 2:35 P.M. "Fifty-ninth Street, Columbus Circle, where you can find St. Luke's–Roosevelt Hospital, the A and D trains, the B, C, and K, and we're just a little to the right of Carnegie Hall," he said. He was surprised and pleased when people on the platform peeked in to see what the conductor looked like. "Suddenly, I had an audience," he says.

Nugent plays to them. The Rector Street station, he routinely tells riders, is "well positioned in the financial district." Houston Street "draws the line between SoHo and the south Village." "Christopher Street–Sheridan Square, West 4th, NYU: What I'm really saying is, you couldn't get off to a better start in Greenwich Village." Seventy-ninth Street, he announces, is "two blocks from the American Museum of Natural History. That is, if you can tear yourself away from Zabar's." He often points out local schools and alerts riders to cultural events. And when he pulls into the last stop, at 242nd Street in the Bronx, he thanks his audience for riding the IRT.

Many of them thank him for the ride. "They're surprised to hear a friendly voice over the loudspeaker," Nugent says. He hopes his spiels "break through the hostile barrier and attract people to the subways who normally avoid them." He may be an effective recruiter. Two weeks ago, during a snowstorm, a woman who couldn't get a cab boarded at 72nd Street. "She was so taken by my chatter that she tracked me down and vowed she'd never take a cab again if she could follow my schedule," he chortles. "Without being Pollyannaish, I think working on the subways is one of the few areas where you can actually be of service to people—calm down the lost and hysterical and brighten the day of the

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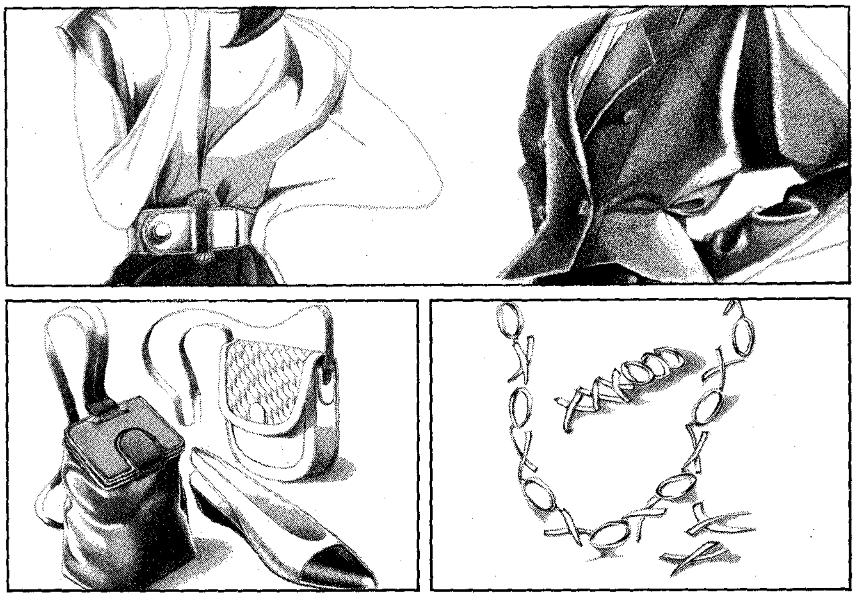

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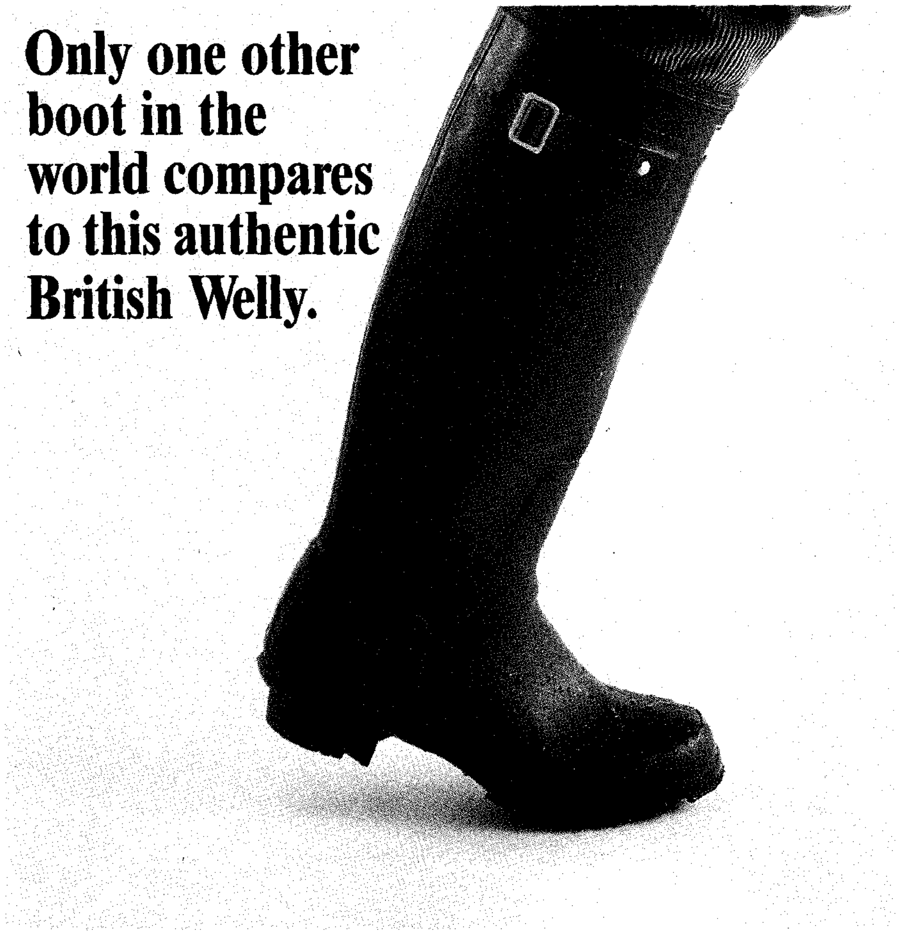
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downhearted. Every day, someone tells me that he or she feels cared for riding on my train."

But there are some who don't care for Nugent's style. He's been kicked, punched, and spit on. Bottles have been thrown at him. "When your head is out of the window, you appeal to the sporting instinct in people," he says. When he asked a young lady to put out her cigarette, noting that the TA didn't provide any smoking cars, she pulled a knife on him. One recent Friday night, he figured things were pretty bad when a man threw up right outside his compartment. But then, after he'd tried—and failed—to keep a gang of young turnstile-jumpers off his train and they were approaching menacingly, cursing him, the leader slipped and fell in the vomit.

Nugent tries to vary his announcements so his riders don't get bored. "If I were a performer in a club, I'd have a different audience each night. But here, I have largely the same commuters, so I have to change the show," he says. Nugent is sometimes approached by radio stations eager to feature him. He rejects most offers with his by-now-standard rebuttal. "We have 37 stations on this line," he says, "and I'm on every single one of them."

ON FRIDAY, SEPTEMBER 4, 1987, Edwin Ortiz, 30, an assistant customer-service manager at Bloomingdale's, became a hero.

At around 11 P.M., he was heading to a Columbia University dance with three friends. They'd just entered the 50th Street station to catch a Broadway–Seventh Avenue local when a woman darted past, screaming about a man who had fallen onto the tracks. Ortiz and his friends ran to the scene; two other passersby had already jumped down to help the victim, a short man who weighed around 200 pounds and was lying facedown, unconscious. Without thinking, Ortiz joined them. His friends waited on the platform so they could lift the man, whose head was bleeding.

Ortiz and the two strangers tried to hoist him, but someone shrieked that the train was coming. One of the would-be rescuers leapt back onto the platform; Ortiz and the other man dragged the victim into a small crawl space directly under the platform. Seconds later, the train rumbled in. Bystanders alerted the conductor and token-booth attendant, and within moments, police and emergency medical technicians had arrived.

Although the train did not move, the victim did. He regained consciousness after his epileptic seizure and panicked. He tried to get up, and Ortiz had to subdue him. It was an agonizing ten, maybe fifteen minutes before the electricity was shut off and the police were able to help them back to the platform.

Ortiz, one of ten siblings, wasn't scared during the ordeal, but afterward, outside the station, covered in blood and dirt, he began to shake and cry. His friends took him home, cleaned him up, and urged him to push on. By 12:30 A.M., after a short, uneventful subway ride, he had made it to the dance.

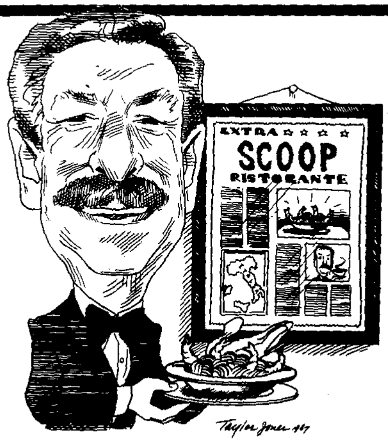
Ortiz isn't surprised that he did what he did. "Second nature," he explains. "Somebody needed help—you don't think about it."

IT WAS AROUND 7 P.M. ON SATURDAY, January 19, 1985, when Ellen Holmes, then 35, a computer programmer with curly light-brown hair, boarded the downtown RR with her 7-year-old son and 6-year-old daughter. They had been to Rockefeller Center for a last look at the holiday decorations and were going to stop at the World Trade Center to catch a display of cruise-ship models before heading to New Jersey to visit a friend. Their subway car was nearly empty.

At 34th Street, a baldish man with a reddish-gray beard boarded. Holmes glanced up and decided he wasn't the dangerous sort. "He looked tired and bothered," she recalls. She snuggled into her down coat and fuzzy pink mohair stocking cap and turned her attention to her children, who were practicing sign language they'd learned at school. She didn't notice that he had sat nearby and was watching and listening to them. "Are these your children?" the man asked in a clipped British accent. "But you're not wearing any rings," he added quickly when Holmes acknowledged they were hers. "I'm not married," said Holmes, who was divorced in 1979. She complimented his powers of observation and asked if he were from Australia. When he told her he was from South Africa, her curiosity was stirred. As the train roared into her station, he offered her his phone number. "Will you call sometime?" he pleaded.

Four days later, she did. "I don't know if you remember me, but you gave me your phone number on the subway," she began. He remembered her very well indeed. On their first date, Holmes and her children met him at the Penta Hotel, and they walked together to 32nd Street and Tenth Avenue. The children ice-skated for one session, and he and Holmes decided to have dinner together on Thursday night. She had no romantic expectations. "His foreignness appealed to me. I figured I'd do someone from another country a good turn," she says.

Those expectations changed after a fancy French meal in Greenwich Vil-



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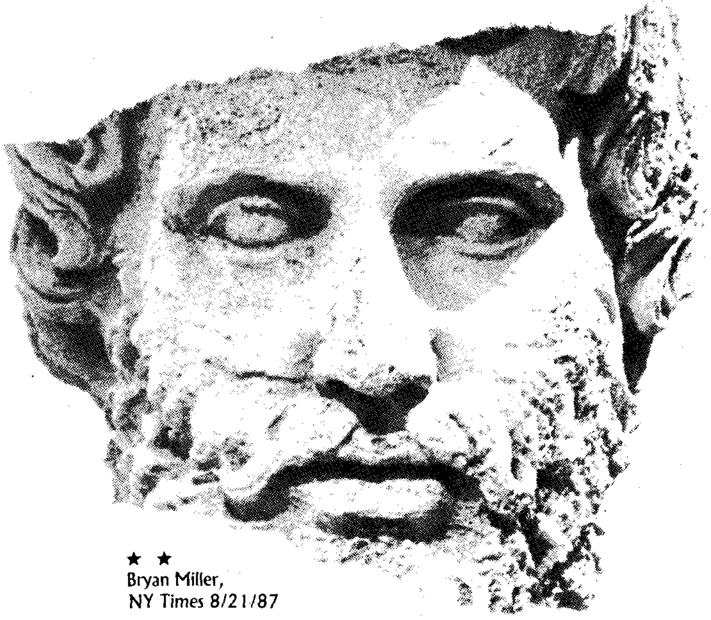

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lage. Two months later, they went to City Hall to see about a civil wedding ceremony. Afterward, they ducked into Ellen's Café, run by former "Miss Subways" Ellen Hart-Sturm, who invited them to hold the wedding at her café. On March 15, two months after their fateful RR ride, Ellen Holmes and Sidney Miransky were married.

IN LATE AUTUMN, ROBIN KERNER, A 23-year-old associate producer for Channel 2's *Wall Street Journal Report*, boarded the downtown No. 3 train at West 96th Street. At 72nd Street, the doors opened and shut, opened and shut, opened and shut, until the conductor announced, "Motorman, please hold the train. I'm going to remove the problem."

A moment or two later, the doors closed and the train pulled out of the station. "My, that was fast and efficient," Kerner thought. The train arrived at 42nd Street. Nothing happened. The local came in on an adjacent track. Still, nothing happened. Passengers started moving to the space between cars and jumping off. The more cautious waited. Perhaps ten minutes later, a transit policeman opened the doors with a key. "Everyone, please disembark," came the announcement. "There is no conductor on this train." He'd been left at 72nd Street.

RON BAILEY, 33, A NETWORK analyst for Wang Financial on Wall Street, was riding the No. 2 home to the Bronx one frigid Tuesday evening, reading *Computer Language* magazine. The tall blonde woman sitting next to him turned his way. "Are you a programmer?" she asked. Bailey said he was, and answered her questions about his work. "Well, if you're ever looking to change jobs, come to me," said the woman, who gave him her name and num-

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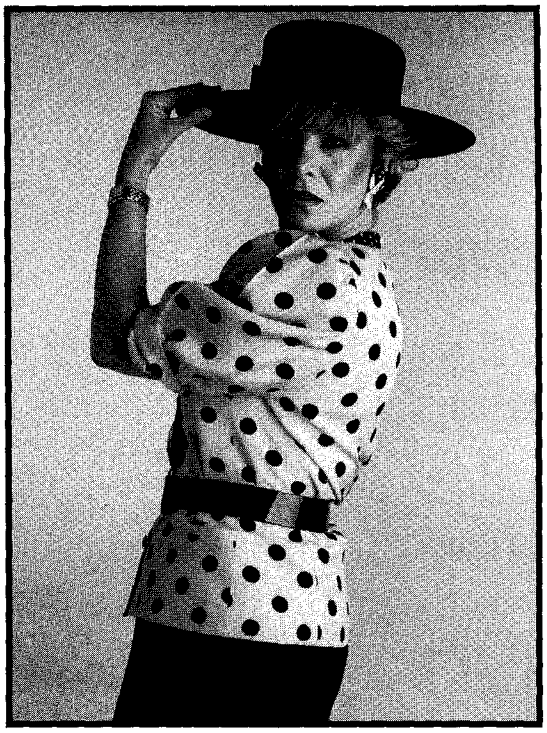

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ber. She was a computer headhunter.

Bailey wasn't surprised—he'd had encounters like this before. "In October, a headhunter scouted me," says Bailey. "But then, people regularly do. I'm usually reading *Byte* or another computer magazine, and people come up and make computer talk." Bailey says if he were ever looking for work, he wouldn't be averse to finding a job through the New York subways.

Harry Kaplan certainly isn't averse to finding candidates down under. The director of recruiting for Asbach/Sci Consultants, a computer consulting firm, Kaplan regularly haunts the subways looking for potential employees. "The subway is a resource like any other, full of working people," he says. He zeroes in on those toting computer manuals, gives his spiel, and hands out business cards. In ten years of recruiting this way, he's heard back from more than 250 applicants and has helped 25 of them get jobs.

But while his approach does turn up job candidates, it also turns off some prospects. Several years ago, when Kaplan owned a placement service for secretaries, he approached a tall, polished-looking blonde woman in a blue suit. "Hi, I'm Harry Kaplan, and I'm looking for secretaries," he began. "What do you do for a living?"

"What do you think I do?" the woman, a surgeon at Brooklyn's Downstate Medical Center, asked icily.

Kaplan's approach has also turned *on* at least one prospect. Some years ago, he approached a woman in a fur coat with his recruitment spiel. She seemed captivated. "Yes, I'm a secretary," Kaplan recalls her saying. "I'm always looking for work, and I have a lot to sell."

With that, she threw off her mink and stood on the platform completely naked. "Thank you, good-bye," Kaplan stuttered as he made a getaway. Other riders gawked as the would-be secretary put her coat back on and calmly walked away.

FOR SLOBODAN VUCICEVIC, A 25-year-old accordionist who arrived in America from Yugoslavia fifteen months ago, the subways have "been the source of all good things." In these subterranean haunts, Vucicevic has found work, friends, and a wife. "When I first arrived, a Frenchman told me to take my accordion into the subway and play. The first day I did it—Christmas Eve, 1986—I worked two hours and made $80." Vucicevic has never matched that, but he averages $10 to $20 an hour, depending on the station and the time, and usually nets over $250 a week from his efforts as a subway troubadour.

His money has been stolen and his accordion almost disappeared, but Vucice-

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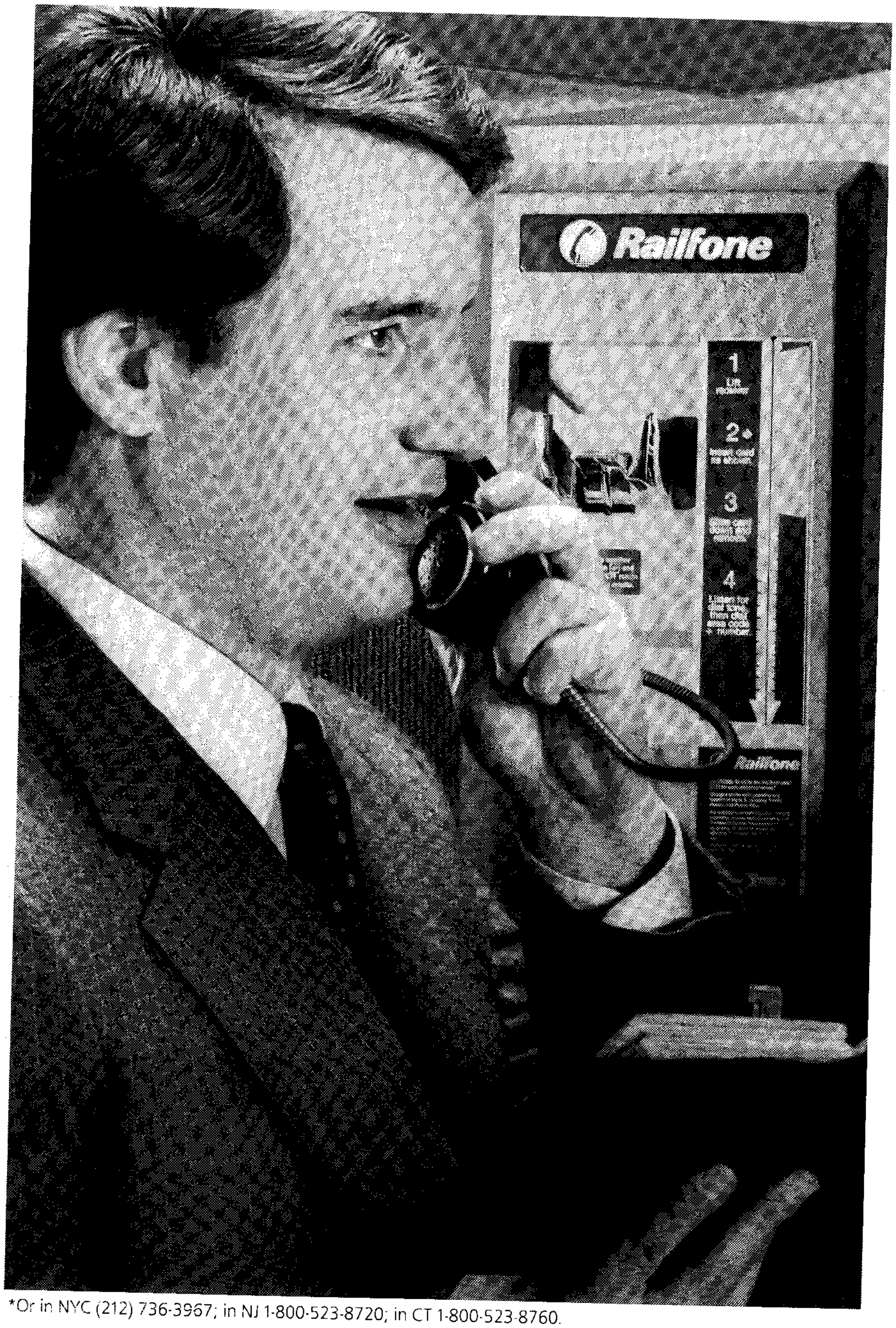

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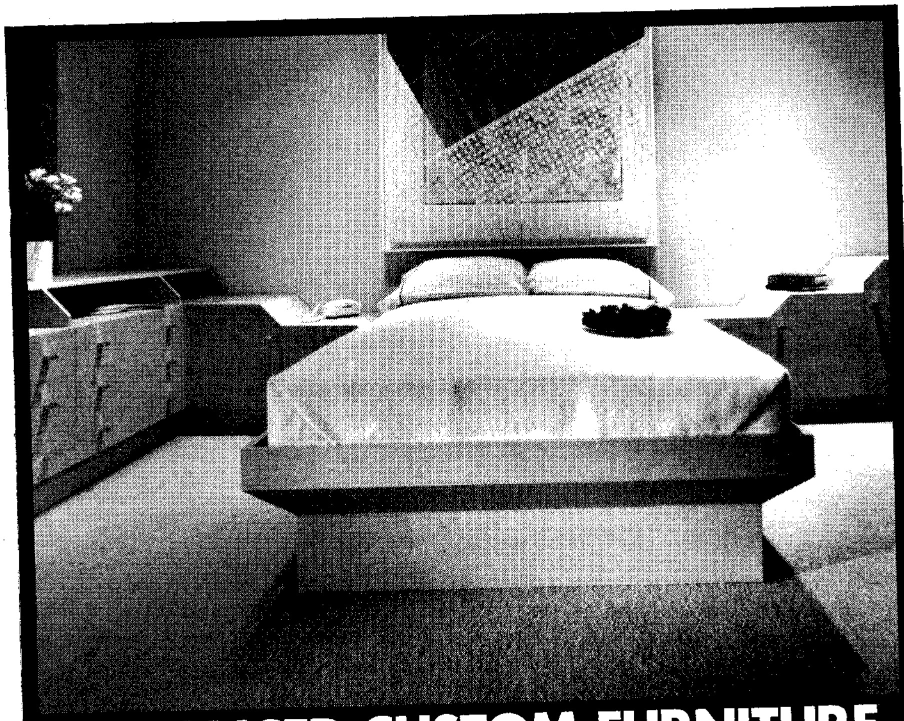

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vic says he's found far more than he's lost. He has made connections to play in restaurants and at parties and now distributes cards to passersby. Last summer, he finished a five-month job at the Trattoria in the Pan Am building, and during the Christmas holidays, he worked almost every night at private celebrations.

Vucicevic sticks to the platforms, not the cars, and often finds himself talking with fans and other musicians. "My social life and friendships have sprung from the subway," he says. Last February, as he was perched on his milk crate in the Times Square station performing "Blue Danube," a pretty cellist complimented his style. They got to talking and arranged to meet for dinner. In October, they were married.

MORE WIDESPREAD THAN the fear of flying, it seems, is the fear of riding. There are no statistics on subway phobia, but Dr. Michael Liebowitz, of the New York State Psychiatric Institute, affiliated with Columbia Presbyterian Medical Center, estimates that thousands of New Yorkers have had panic attacks below the streets. Dr. Joseph Deltito, head of the anxiety-and-depression clinic at the Westchester division of New York Hospital, believes that 2 percent of all women and 0.5 percent of men have phobias that include the subway.

Many people have a "realistic fear of the subways," contends New York psychologist Carol Lindemann. "They're dark and dirty, they break down, and they are an alien environment. There are crowds and the pressure of people. And everyone has heard about the crime."

In fact, statistics from 1986 (last year's aren't out yet) suggest the subway is not an unsavory underworld but actually one of the safer means of transportation in town. That year, eleven people were murdered in the subways (roughly one fiftieth the number of New Yorkers killed in car accidents). More daunting, however, are the 27 rapes, 5,688 robberies, 581 assaults, and 6,498 grand larcenies (including chain-snatching and pickpocketing), although the transit police are predicting more than an 8 percent drop for 1987. But in the subways, a New Yorker's second neighborhood, objectivity—one murder for every 123 million trips and one robbery for every 237,430—pales in the face of such quality-of-life violations as vandalism, boom boxes, graffiti, and marijuana-smoking. Add to that the number of homeless people and other unfortunates riding the rails, and the alien image is reinforced.

"But true phobics are different from the realistically fearful," adds Lindemann. "For them, the subways, which are dark, closed in, underground—where people can't get out and they're not in control—are the kiss of death."

"There are those who panic because they feel trapped, perhaps 2 to 3 percent of all adults," says Liebowitz. "And there are social phobics, people who feel humiliated when others evaluate them. The subway is a forum for direct observation, for people sizing up and judging others. Folks sensitive to scrutiny, who feel there's nowhere to hide, might feel sweaty, trembly, faint."

Subway phobics are usually people who are uneasy in *any* claustrophobic situation, so being stuck in a tunnel during rush hour can bring on a panic attack. Palms turn cold and clammy; the stomach tightens. Perspiration begins to trickle. There's a sense of terror and doom. "The sufferer might run away from the situation, then worry about the next time something like this happens—the what-if syndrome," says Lindemann.

Panic intensifies and, in some cases, takes over people's lives. Many phobics are "white-knuckle fliers who ride the subways with dread," says Deltito. He helps them by dividing the tasks into small, doable steps—riding one stop the first day, for instance, and two stops the next—and giving them rubber bands to snap when panic rises.

AS PRESIDENT OF THE TRANSIT Authority, David L. Gunn logs almost two hours a day (including every other weekend) riding the rails. "People often recognize me and comment about the service, almost always politely," he says. But he does remember a shrill woman who accosted him in Brooklyn on the Seventh Avenue F train on his way to Jay Street. It was 6:45 A.M., and the car was crowded. The woman's yammering intensified until suddenly, as if on cue, several passengers barked in unison, "Oh, for God's sake, lady, leave him alone." The protest stopped immediately, and Gunn never found out what her complaint was.

On the trip home one night, a man whom Gunn describes as "under the weather" asked him how many stops it was to Manhattan. "This [Brooklyn-bound] train isn't going to Manhattan," Gunn replied. "Don't you tell me that, man," the passenger snarled. Gunn tried to explain that the man should take the opposite train, but the intoxicated passenger insisted on knowing the number of stops. "To Stillwell Avenue and back, about 25," Gunn said. "Now you're talking," the man answered. Luckily, his more sober companion understood and ushered the fellow off the train at the next stop so they could head in the right direction.

The Sunday before Christmas, Gunn

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was waiting for the local at 59th and Lexington when a very well dressed family emerged from Bloomingdale's. There was considerable discussion before they bought tokens, and when the mother placed one in the wrong turnstile and tried to enter, Gunn interceded. "I told them how to do it, and they thanked me in thick southern accents. Then they asked me how to get the R train to the World Trade Center." Gunn gave them directions and pointed to the sign.

Ten minutes later, he glanced over to see them still standing under the sign. Gunn escorted them to the right train. When it approached, they moved so leisurely that the doors closed with only half the group on. Fortunately, Gunn was standing near the conductor and flashed his TA badge so the motorman would open the doors. "Watch for your station at Cortlandt, and move fast," Gunn told the reunited party. "I still worry that they're somewhere down there," he says.

Once, someone was complaining to a companion about the subway service and said that if the people who ran it rode it, there wouldn't be any problems. Gunn, near his stop, debated whether to respond. At last, he decided. "You're right," he said, stepping off the train.

"Depending on the size of the offender," Gunn says, he has ignored boom boxes and lighted cigarettes, too. He could not, however, ignore one protester. In December 1984, as Gunn was coming out from under anesthesia in the recovery room of Beth Israel, where he'd had a malignant tumor removed, a nurse said, "Can you hear me, Mr. Gunn?"

"I didn't know whether I was dead or alive, but I managed to open an eye and nod," Gunn recalls.

"Good," responded the nurse matter-of-factly. "Now, what the hell happened to the double L this morning?"

A SEAT OPENED ON A CROWDed F train heading to Brooklyn, and two strapping young men rushed to it from different directions. They arrived at the same moment and stared at each other. Then one waved his fist. Other passengers gasped at what they believed was an imminent fight. "You choose," one of the straphangers declared. "Evens," said one of the men. "Odds" won and took a seat as the car's passengers heaved a collective sigh of relief.

GENE RUSSIANOFF, A LAWyer for the Straphangers Campaign—a coalition of individuals and community groups that lobbies to improve the transit system—remembers a contest sponsored by

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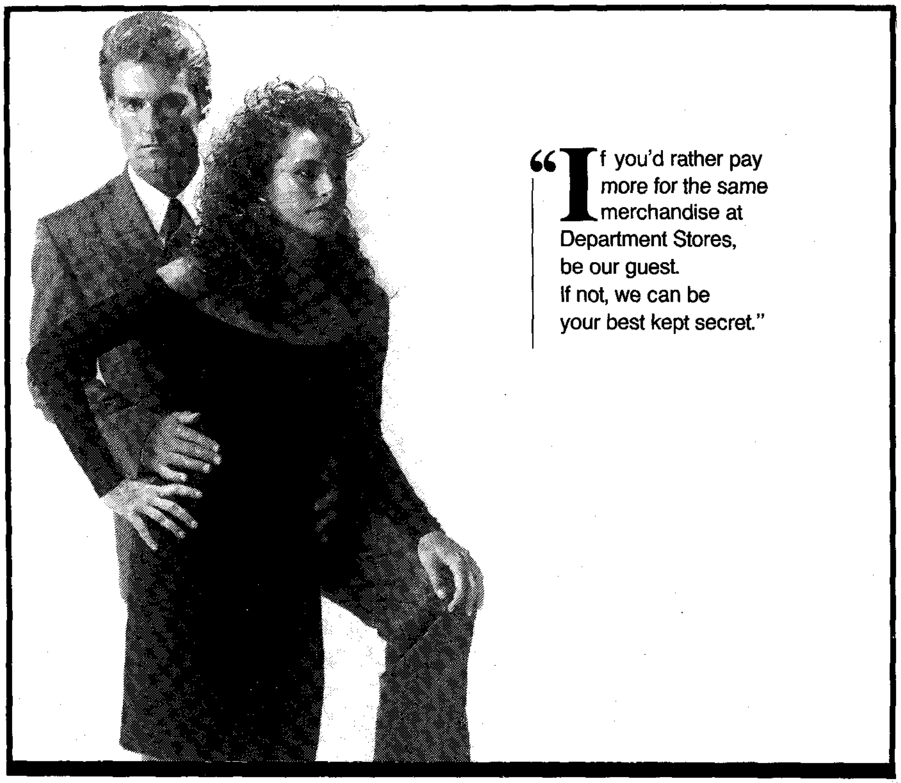

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the group to solicit riders' "worst, wildest, or most wonderful experience on the subway." Most of the entries were from women complaining about the outrageous behavior of men who exposed themselves or acted aggressively.

All of that happens, admits Russianoff, but then there were the truly quirky incidents. Once, on the B train in Brooklyn, a conductor excused himself to remove a shopping cart from the tracks. Another time, during a Mets playoff, Russianoff was riding the N train, frustrated because he couldn't follow the Mets' progress. Luckily, the conductor was also a baseball addict, and with the aid of a woman passenger who had a battery-operated TV, he did a play-by-play over the loudspeaker. "That's the kind of thing that makes you feel good about New York," Russianoff says.

AT FIVE ELEVEN WITH straight brown hair, Peter Seymour is a self-described good-looker. Recently, the New York University music-composition student boarded the Lexington Avenue local in the Village on his way to a midtown piano lesson. He sat near two young women and heard one address the other as Renée. When her friend departed, Renée sat next to Seymour and they struck up a conversation. She told him that she was a biology major at City College and hoped to make a major breakthrough in medicine. He told her that people need to believe in doctors to satisfy their desire for a morally ordered universe, and he scoffed at the all-too-frequent helplessness of the healer.

"When I stepped off the train at 59th Street, I realized too late my limited possibility of meeting her again," Seymour says. When he returned home, he phoned *The Village Voice* and placed a personal ad (his first ever) asking her to call. So far, Renée has not responded (a crank did call offering sex for sale). Seymour plans to follow Renée's schedule—and hope she recognizes him. Because unless she speaks, he won't recognize her. Four years ago, Seymour lost his sight, and has been riding the subway with a cane ever since.

CAROLYN BLACK ONCE worked in a bank and says she'd recognize a counterfeit bill anywhere. So far, after fourteen years on the job—nine of them as a token-booth clerk at Lexington and 42nd Street—she hasn't seen any that she knows about. What she has seen in her 2:40 P.M.-to-10:40 P.M. shift is people who vent their frustrations on token sellers. "Come on, bitch, hurry up" is a popular refrain, especially when lines are long. But Black pays the grumblers no mind.

Subway clerks hate unfolding money: It takes time, and occasionally there's something unsavory inside. Black usually passes the bills back and asks the buyer to straighten them out. But one day early last fall, when a young man handed Black three rolled-up dollar bills, she unfurled them herself. In the middle of one was a small mound of white powder.

"Hey, give me—give me back those bills," the young man stammered, laughing. "You gave her the wrong bills," his female companion shrieked. People on line began to snicker. Black shoved the cocaine-laden money back at the man, but not before some white dust had blown around her booth. Black, who sells between 4,000 and 6,000 tokens a day, could have summoned the police, but she prefers to do that only in emergencies. Just last week, she sounded the 1013 alarm when a turnstile jumper got into a fight with a transit cop. "Within a minute, police had come out of the walls," she says.

MARIA, A THIRTYISH FASHION illustrator and a tough, streetwise New Yorker, was waiting for the Lexington Avenue local at 42nd Street recently when an immigrant woman wearing a flowered scarf and carrying a shopping bag approached her.

"Excuse me," she began in heavily accented English. "I need to get to 14th Street and don't speak good English."

Maria told the woman she would tell her when to get off. The train rolled into the station, the women got on, and Maria opened her novel.

When the train reached 33rd Street, Maria glanced up and saw the woman at the door. "Sit down," she said. "I'll tell you when to get off."

The woman retreated to a seat, but when the train pulled into 28th Street, Maria could see out of the corner of her eye that the woman was once again waiting by the door. "Sit down," Maria growled. "You don't want to get off. I'll tell you when."

The woman looked skeptical but complied. At 23rd Street, she was at the door once more. "Damn it," said Maria, her patience exhausted. "You try to help people and they just won't listen. Go, you cretin," she muttered.

When the train finally rumbled into 14th Street, Maria felt a tap on her knees. She looked up to see the woman in the scarf sitting across from her. "You tell me, please—this is where to get off?" ■

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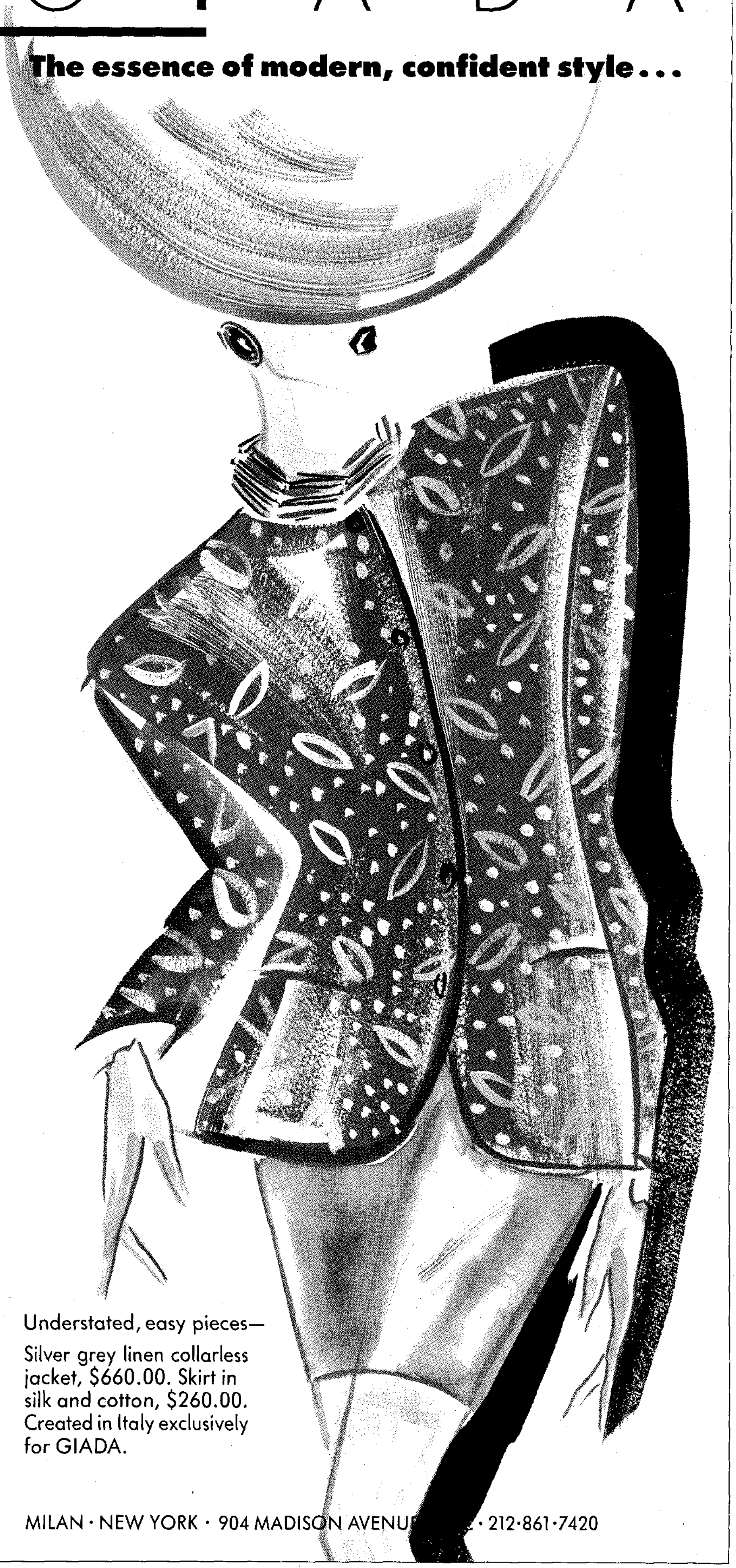

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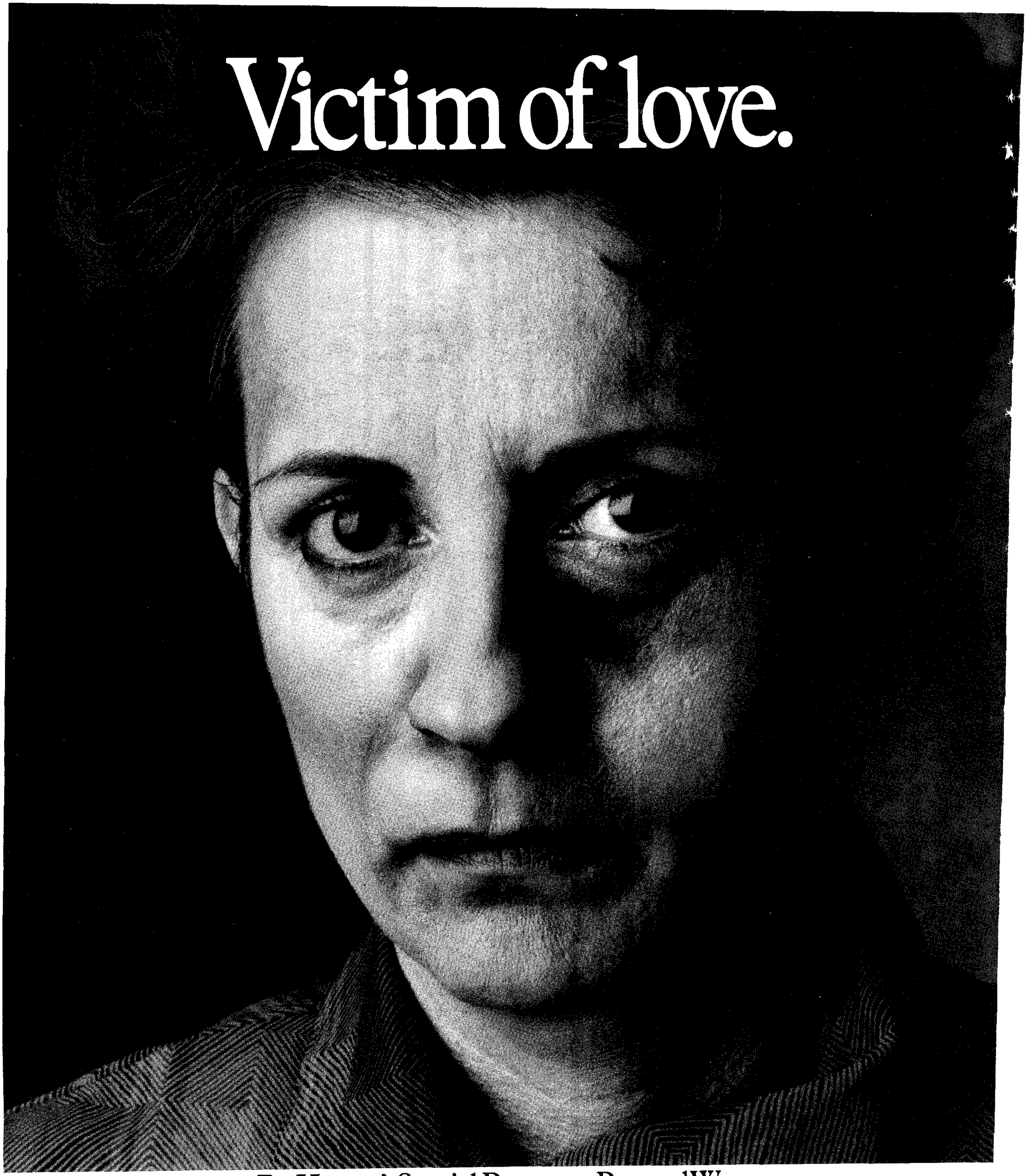

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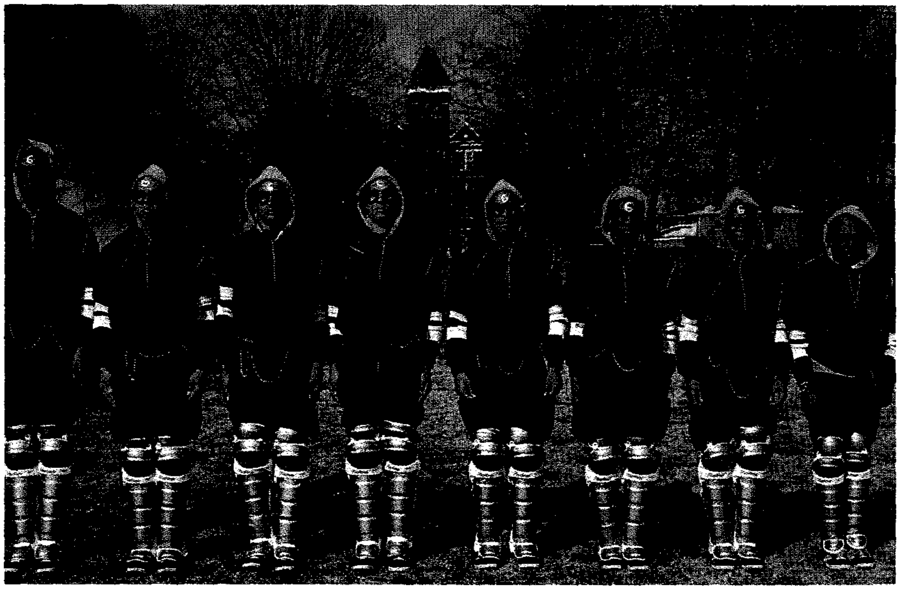
A COLOR LINE

"...Spike Lee has tried to do too much in *School Daze. Hairspray,* by Baltimore camp master John Waters, has great heart..."

SPIKE LEE'S MESSED-UP, INSANELY AMBItious **School Daze**—a musical-comedy revue about the rivalry between light- and dark-skinned students at an all-black middle-class college in the South—is obviously something of a first. I don't think any of us has ever seen a film in which blacks debate racial politics and then break into dance numbers.

Alas, Lee, the director of the lovely sex comedy *She's Gotta Have It* (1986), has tried to do too much. He not only wants to entertain, he wants to entertain in the giddy, sinking-*Titanic* style of Hollywood at its most extravagant and frivolous. And he also wants to capture the tensions of black life, the uneasiness and confusions felt by privileged students who may be only one generation away from the ghetto.

Spike Lee is candid about race in ways that many black people enjoy but that will probably make whites—or at least liberal whites—uncomfortable. The two groups of students taunt each other with names like Jigaboo and Wannabee (as in "wannabee white"). The dark-skinned blacks, who are politically serious, try to persuade the school (which is controlled by white philanthropists) to divest itself of its holdings in South African companies. The boys hold demonstrations, and the girls, who have short or nappy hair, back them up. The frat-house kids, light-skinned and better-off, want to have a good time and get high-paying jobs. In this group, the shock troops are the boys pledging Gamma Phi Gamma, who shave their heads, stand in a line like fascist goons, and speak in the strange incantations of frat pledges everywhere; the sorority girls, called the Gamma Rays, are voluptuously beautiful dolls in party dresses. In a beauty parlor, the rival girl groups break into separate chorus lines, and as the camera sweeps in, a line of dancers parts—Busby Berkeley recaptured. The rivalry comes to a boil on homecoming weekend, a campus event of only slightly less importance than, say, the invasion of Nicaragua by American troops. The pop frenzies, the immersion in trivia—it all seems a little mad.



SONG AND DANCE: *Frat pledges in Lee's musical-comedy revue.*

"Dazed" is certainly the word for this movie. The sequences jam into one another rudely, without preparation; the major characters are just sketched in or get lost, particularly the women, who are pushed around like lounge chairs (a shock from the director of the woman-centered *She's Gotta Have It*). The head of the frat house, Julian "Big Brother Almigh-tee" Eaves (Giancarlo Esposito), who seems very critical and intelligent and who scores points against the pretensions of the politicals, presides over inane hazing rituals as if he were leading a commando raid. He's very serious about the stupid thing he's doing. Why is this elegant man in charge of the skinhead brigade?

Lee can't find the right tone. He doesn't seem to realize that the hysterical and sinister hazing is too humiliating to be very funny. He gives himself the awful role of Half-Pint, a Jig who goes over to the enemy and gets so wrapped up in Gamma Phi Gamma that he's hardly a person anymore—Half-Pint talks entirely in gibberish. Lee's distaste for his own character reveals his true feelings. As a director and writer, he's too serious-minded and humane to make a black *Animal House*. He has one of the political kids say that he's not going to risk suspension by joining a demonstration; his father worked hard to get him there, and he's not about to blow the whole thing. This has the ring of truth, and so does the scene in which the politicals go into town for Kentucky Fried Chicken and get into an embarrassing confrontation with a group of street blacks, who accuse them of taking jobs away from the locals.

There are a few good bits: Ossie Davis turns up as the football coach and makes a great inspirational speech to the team; the game that follows is a conceptual triumph—Lee never shows a play, just the carryings-on in the stands. But perhaps because Lee's heart is heavy, *School Daze* never takes off. As Janet Maslin has pointed out in the *Times*, Lee loses the opportunity of sharpening the conflict between the students by failing to give each girl group a distinctive choreographic style. The same is true for the boys. The rivalry isn't worked out clearly enough in movie-musical terms. After the fifth frat-house scene, monotony sets in, and a spirit of revolt; you want to go to another college, where some of the students might be sane.

Hairspray, THE NEW COMEDY BY BALTImore's disreputable camp master John Waters (*Pink Flamingos, Polyester*), presents a perfectly coherent world. It's 1962 in the city of stoops, and fat, alarmingly libidinous teenage girls spray fragrant-smelling glue onto their gigantic mounds of hair; greased, lithe Italian boys, with deep-set eyes and soft lips, nuzzle them on the dance floor. At home, in a cus-

Photograph by David Lee.

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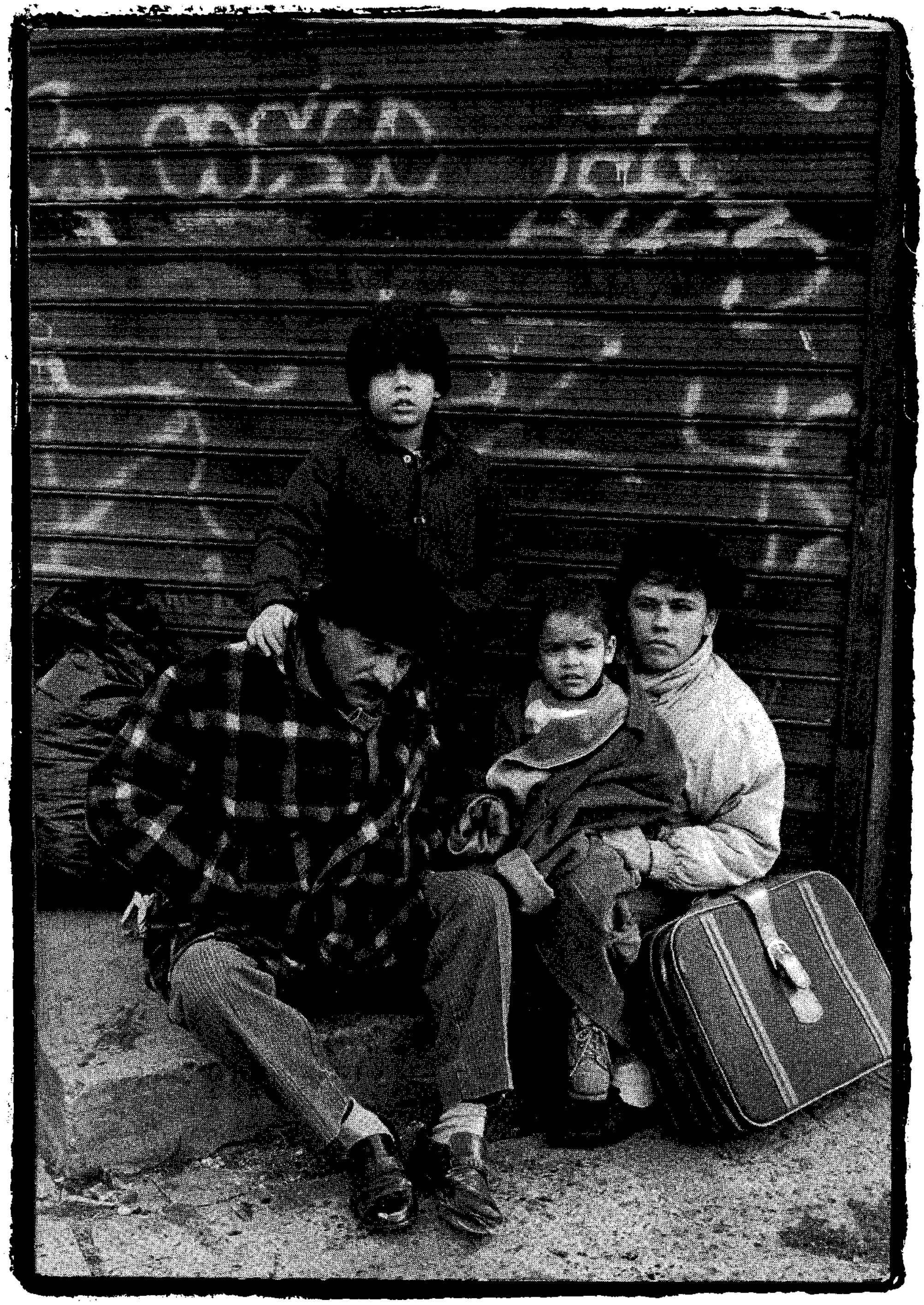
tom-paneled TV room, Divine (the female impersonator and Waters's superstar) stands in a sleeveless print dress, ironing, endlessly ironing. She is the mother of Miss Tracy Turnblad (Ricki Lake), the fatty who wants to be the teen queen of the city. Divine reigns in dyspeptic dismay over Waters's eternal lower-middle-class Baltimore, a movie landscape by now as familiar as John Ford's Monument Valley.

Hairspray may be something new in the annals of low camp. This movie, which truly feels as if it had been made inside a hair-spray can, has great heart. Believe it or not, Waters, who is normally drawn to such dubious gags as Odorama (remember it—the scratch-and-sniff cards?), has this time made a liberal film, an epic about the end of segregation in Baltimore. In *Hairspray,* integration is spearheaded by sweetie-pie white girls who want to dance to black music and with black boys; a benevolent local TV-band-show host helps them out. The villains are the odious Von Tussles (Debbie Harry and Sonny Bono) and their daughter Amber—Tracy's rival—who wears colorless wax on her lips. In Waters's myth, popular culture dissolves racism and prejudice. On the dance floor, we shall overcome.

Ricki Lake, who's from Westchester ("She is presently contemplating conquering Hollywood," the press notes tell us), is light on her feet. Her Tracy just wants to dance, which the movie sees as a state of grace. Tracy's passion is infectious—there isn't a bunch of teenagers she can't get moving. The movie is a cracked version of teen flicks from the fifties. Waters keeps the dances in period style, inventing a few steps of his own for fun. In all this, he has virtually given up his impulse to ridicule. This is his world: He *likes* these people. An unsuspecting moviegoer who wandered into *Hairspray* might think he was slowly losing his mind, but really, it's a perfectly pleasant entertainment.

In brief: I ENJOYED BOBBY ROTH'S **Baja Oklahoma** (on HBO through March) more than John Leonard, who reviewed it last week. The movie must have the most wonderfully smutty wisecracks heard on television in a long time. I recommend it for its general warming raffishness, for Lesley Ann Warren's full-scale performance as a bar girl who wants to write country lyrics, and for Swoosie Kurtz's explanation of why she needs a mink coat (a gift from a lover) in the heat of the Texas summer.... Pat O'Connor's **A Month in the Country,** which is about shell-shocked English veterans of World War I, conveys the sense of an entire country stunned by the loss of its young men. Unfortunately, the movie feels as if Big Bertha herself had been pounding away at it. ■



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> "...*Woman in Mind* goes from hilariously downbeat to comically macabre; then, without switching gears, it is suddenly moving..."

ALAN AYCKBOURN, WHO FIRST STRUCK ME as a mere skilled craftsman, grows from play to play, and **Woman in Mind** (which was not his biggest hit in England) is no exception. It is by far the best thing we have had around in some time, though it does feel a bit as if recent shows existed for the sole purpose of making Ayckbourn look good. Why, we even have a current abomination, *Cave Life,* on a similar subject. For *Woman in Mind* deals with the parallel lives of Susan, a middle-aged suburban wife with two families. The first is a dream family: a handsome and loving husband (Andy), a dashing and devoted bachelor brother (Tony), and a charming and adoring daughter (Lucy). The only trouble with this family is that it *is* a dream, the fantasy of a woman having a nervous breakdown or otherwise losing her mind.

The real family is a very real pain. Gerald, the husband, is a stodgy parson, sexually long extinct but endlessly garrulous when not working on a history of the parish since 1389, a magnum opus of 60 pages. Then there is Muriel, the dreary sister-in-law, who has visions of her dead spouse, cooks atrociously, and is staying for keeps. Son Rick is coming back to sell his furniture after two years with a strange sect, one of whose tenets is not speaking to your parents. And there is also Bill, a doctor—the partner of Susan's vacationing physician—who is trying to mediate, ineffectually, between Susan's real and imaginary lives.

Ayckbourn is a past master at having one stage space simultaneously represent different places, but now for the first time he has a real and an unreal world interpenetrate ever more amusingly and alarmingly. The scene is Susan's garden, which is small and run-down when it is real, large and full of exotic flora, not to mention a lake and tennis courts, when fantasized. The two families manage, at first, pretty much to ignore each other, but poor Susan and, by and by, Bill are caught between them as both dream and reality become more and more of a tragicomic nightmare. This is, to my incomplete knowledge of his already sizable *oeuvre,* Ayckbourn's most serious work, though the funny parts are as funny as always. Imposingly, the play goes from the hilariously downbeat to the comically macabre and, without switching gears, to the suddenly moving.

It is also a sensitive, accurate, and touching portrayal of someone losing touch with reality, a reality the soberest judge must concede to be pretty untouchable and not a little demented.

SPLIT PERSONALITIES: *Channing and Jones in Ayckbourn's play at the Manhattan Theatre Club.*

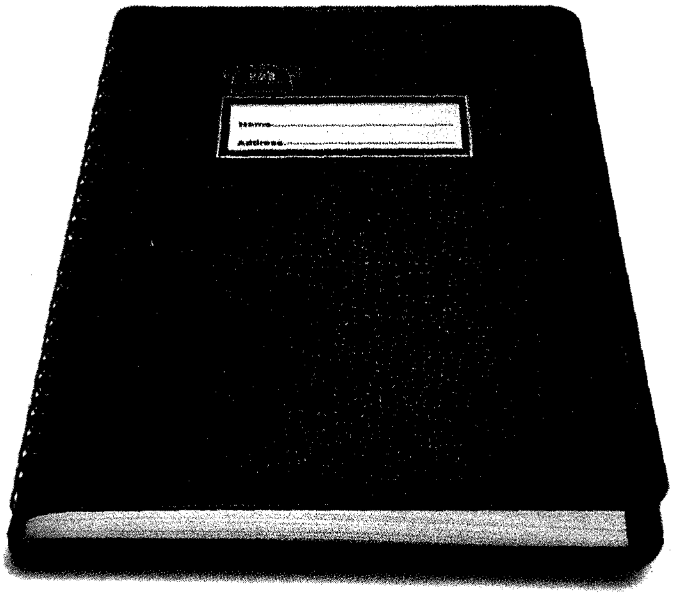
What is Susan to do, beset by a husband who, as their son puts it, is "not a man of few words where several spring to mind," a sister-in-law who insists on cooking but can't tell a tea from a *fine herbe* and produces "burnt Earl Grey omelettes"? Bill explains his bolting in mid-lunch with "It's just that there was some talk of dessert and I lost my nerve." And what of Rick, who breaks his vow of silence only to break his mother's heart?

And then that other family, so sophisticated, affluent, and doting on Susan—how diametrically opposite their imaginary virtues are to the scurvy substantiality they put to utter shame. It would be madness to choose sanity here. Yet Ayckbourn doesn't cheat: Susan cannot be trusted as an arbiter, and her escape is no less heartbreaking than what she is escaping from.

Lynne Meadow has directed with skill and great sympathy for all, and the cast is, mostly, wonderful. Stockard Channing makes Susan, for all her wit and superior imagination, irritating in her very superiority even as she engages our complicity and compassion to the utmost. Her timing and inflections and befuddlement are splendid, and how expertly she glides or lurches from one world to another. She keeps us breathlessly guessing, but, right or wrong, crazy or sane, she has us rooting, cheering, and grieving for her. Remak Ramsay, Patricia Conolly, and John David Cullum are immaculately exasperating as her real family, while Tracy Pollan portrays a perfect dream of a daughter to perfection. Daniel Gerroll, a good actor, is a slightly less debonair Andy than we might wish (is it the faint whine in his voice?), and Michael Countryman, a flabby actor, falls short of Tony, the sportsman and fashion plate.

But then there are John Lee Beatty's décor, Ann Roth's costumes, and Pat Collins's lighting to help us over such reservations, and an absolutely smashing performance by Simon Jones as Bill, the married doctor in love—really or fantasizedly?—with Susan. How expertly he, Miss Channing, and Ayckbourn tread on this shaky ground between fits of laughter and seizures of empathy. How ingeniously contrived is the disorientation—our often not knowing whose eyes we are looking through and how much to

Photograph ©1988 by Gerry Goodstein.



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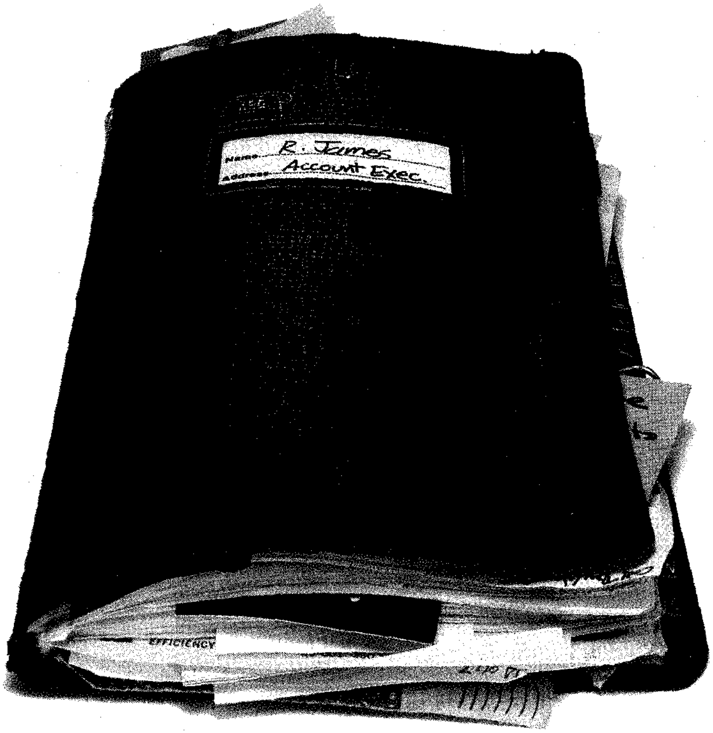

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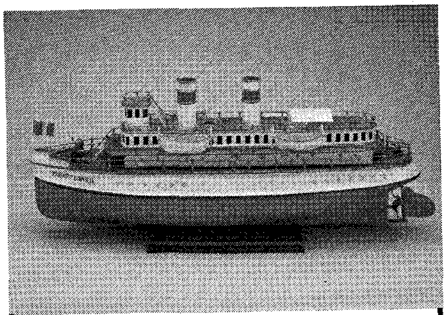

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"*. . .American Notes* is the motel play; unlike the hotel play, it is not grand but grimy. . ."

trust them. And is it the horizon that trembles as in a heat wave, or is it our own vision that is flickering out of control? *Woman in Mind* teaches us to shed our facile certainties. It is not necessarily a play for the ages, but neither is it to be dismissed as mere boulevard farce.

ONE OF THE MORE SINISTER TEMPTATIONS of American literature has been the itch to capture the spirit of America. No Englishman, not even Shakespeare, was goaded by the urge to capture England; but ever since Walt Whitman thought he heard America singing, American writers have set out to sprinkle salt on America's tail and bring the fabulous beast back alive on page, stage, or screen. Yet from Monument Valley to Paterson, New Jersey, including various mythical locations, it has slipped through the most grasping of fingers.

Len Jenkin, who has been in ambush for so long and to so little avail that you'd think he would have long since stamped on his deerstalker, is at it again at the Public with **American Notes,** whose very title bespeaks the scatteredness of the enterprise. What we have here is the motel play, which, unlike the hotel play, is not grand but grimy. The time is "Now," the place "America," and the motto, from William Blake, "Tho' obscur'd, this is the form of the Angelic land." Nothing like shedding a little more obscurity on this land of darkling angels.

It is, obligatorily, night in the archetypal motel. The stage is divided into six cramped playing areas. Downstage center is the shabby motel lobby, where Pauline, the young night clerk, is reading her high-school Eng. Lit. textbook, while outside, some unseen and unwanted suitor is lying in wait and inside, Faber, a well-heeled insomniac drifter, is trying to engage her in conversation or something more. To their right, sitting around in the not-so-great outdoors, is the mayor of the town, a garrulous compere, pontificating away mostly at Chuckles, a near-mute and seemingly near-imbecile clown-of-all-trades, who performs a host of faintly surreal, mostly pointless errands. To our right is the gaudy tent of a carnival pitchman, inviting nonexistent listeners to view Bonecrusher, the giant crocodile, who is "alive, not a movie." (Actually, Jenkin wrote *American Notes* first as a film script, which explains the many small acting areas.)

On the upper level, on our left, is the messy lab where a probably crazy scientist is consolidating his records of outer-space Others who have infiltrated us, and awaiting a reporter who will interview him for the *UFO News.* In the center is the untidy room where Karen, a sleepless and possibly jobless young woman, is expecting said reporter, to continue their barely begun but assignment-interrupted affair. Tossing about in her undies, Karen has an anxious two-voice soliloquy, some of it issuing from her mouth, some from a P.A. system that is presumably her mind. And upstairs right is an all-night bar, where Tim, a pimp, is dancing to a jukebox with Linda, his hooker, when not trying to sell her to Faber, who drops in—either actually or just figuratively—to illustrate a story he is telling Pauline.

Some characters do change boxes once in a while, and Chuckles delivers rolls of toilet paper and (so help me) a dead dog to one or another of them; but otherwise nothing happens, except that a fair quantity of coffee and hooch is consumed and an immoderate number of arcanely pseudo-poetic words are tossed about. Altogether, it is supposed to spell "America," though it might as well be "mother," and indeed, Pauline's sick mother at home is often alluded to. But mostly we hear such things as "The point is . . . we walk a fine line between yesterday and tomorrow, between nothing and—nothing"; "A friend of mine rose up to Heaven on a red dragon, escorted by blue mice, right here in town." (I may have that wrong: Perhaps the dragon is blue and it's the mice that are red. If so, my apologies to all—author, dragon, mice.) Again: "This place looks ordinary from the outside, but I get the idea there are strange things going on here," and, contradictorily, "When you go through all those places in America, the question is always 'Anybody home there?' There's nobody at home in America."

Chuckles, whose sole words are the motel's motto, "We are easy to get to, but hard to leave," is the only one exempt from grandiose prose poetry, but even he is way off: I found *American Notes* far easier to leave. JoAnne Akalaitis could not do much directing of these tightly sequestered actors, and the usually apt designer John Arnone found himself boxed in by the set requirements. Most of the actors mouth lines that seem to be as meaningless to them as to me, though Laura Innes, Andrew Davis, and Thomas Ikeda manage to be worse than their parts—no mean achievement. As Pauline, however, Lauren Tom is delightfully fresh and real, and I did at least feel sorry for Stephen McHattie, clearly too virile and handsome for Faber, a part begging for a nonentity. Bonecrusher never appears, but the boredom is bonecrushing in its own right. ■

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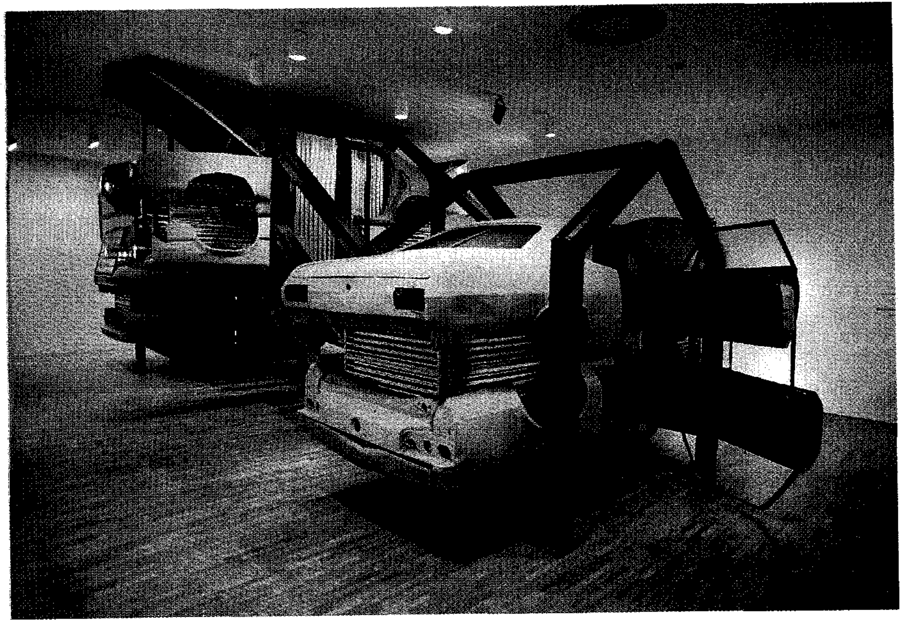
Art/Kay Larson

CHANGING OF THE AVANT-GARDE

"...At MOMA, William Rubin is stepping down in favor of his heir apparent, and Vito Acconci has turned to conciliation..."



AUTO DIDACT: *Acconci's* House of Cars #2.

THE NEWS RATTLED WINDOWS ALL OVER town: William Rubin, director of the Department of Painting and Sculpture at the Museum of Modern Art, holder of the most important modern-art-museum job in America, if not the world, is at last stepping down in favor of his heir apparent, Kirk Varnedoe, 42, who will take over in August. The gradual transfer will give Varnedoe time to finish a book, get to know his staff, and smooth the flyaway feathers ruffled in the last year of transition.

The first hint of this plan came a year and a half ago, when Varnedoe gave up a to-die-for chance to organize a major Gauguin show at the National Gallery in Washington, D.C., in order to assume some tasks for Rubin. The Gauguin show is opening May 1, which would have been just the wrong time for MOMA's purposes. As I wrote in 1986 ("The Powers That Will Be," December 22–29), Rubin had clearly designated his successor. In the interim, Varnedoe has had to run the gauntlet between Rubin-haters and Rubin-lovers; his predecessor has a gift for polarizing. To be Rubin's chosen heir was sometimes as much a liability as an advantage. In New York's current climate, it's not a good idea to seem Rubin's clone. Everybody wants to know whether Varnedoe will be his own man (I think he will) and what his vision will be.

Varnedoe will take over a department with a distinguished lineage. The first director of the collection was Alfred H. Barr Jr., who guided the museum from its beginning, in 1929, until he retired in 1967, leaving Rubin in place. Barr was expansive and experimental; his mission was to spread the word about modernism. Rubin, who became director of the department in 1973, belongs to a generation that felt itself ordained with certainties; he has led his department to unquestioned art-historical eminence at the price of a connection to its times.

To his credit, Rubin seems to know he is out of touch and has been promising to make the museum more accountable. He would hardly have left the department to someone without serious credentials—Varnedoe is a full professor at New York University's Institute of Fine Arts, and he has extensive writing credits and a MacArthur "genius grant"—but Varnedoe's personal interest in contemporary art was undoubtedly an advantage. He is likely to continue the big art-historical shows while incorporating the past 30 years—Pop Art, more or less, was the beginning of recent times—into his definition of art history.

But the task of accommodating the Modern to the present has also gotten easier: For better or worse, nothing is as wild as it was two decades ago. In 1972, for instance, Vito Acconci concealed himself under a ramp at MOMA and masturbated while muttering into a microphone about what he was doing. By titillating its audience and obliging everybody to replicate the event by word of mouth, *Seedbed* became a kind of *Demoiselles d'Avignon* of conceptualism—a prime example of how mere information can alter consciousness and perpetuate itself as art.

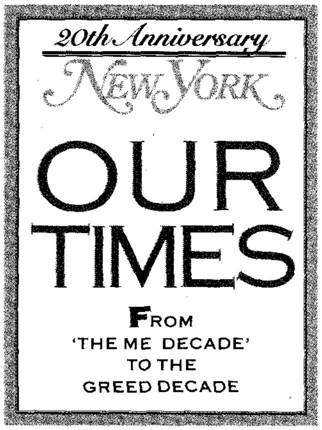
Under Rubin, those querulous sorts of events dwindled to nothing. His distaste for conceptualism put the Modern at odds with a whole generation of working artists and seemed to reinforce the cultural antagonisms of the Vietnam years—the youngsters against the Establishment. But several years ago, Rubin promised to hire a contemporary curator, and in 1986, he did: Linda Shearer, the former director of Artists' Space. Now her first show in the main galleries has just opened—**"Vito Acconci: Public Places."**

Acconci first appeared in 1969 in the pages of *Artforum* as a bad-boy wunderkind, creating an edgy, aggressive, narcissistic conceptualism that obliged the rest of the world to heed his example. He has made a career out of stepping over into foolishness, seeing what interesting situations might develop in this forbidden terrain. Some of his first works, from 1969 to 1970, have been revived at the Brooke Alexander gallery, including a piece in which he strolled down a New York street, camera in hand, and took a photograph every time he blinked. He was the Everyman-witness, the artist as blinking eye/I, perpetrating his personality by sheer force.

But in the eighties, Acconci—like Jerry Rubin—decided that accommodation was more interesting than aggressive social displacement. The troublesome, solitary, disruptive "I" of the seventies was replaced by a sociable shell. Acconci has been making theme parks. His installation at the Modern includes four fanciful constructions that were meant to be placed in outdoor locations, plus models for other projects, including a seaside park in California. They can all be

Photograph by Ken Collins.

A SCORE FOR NEW YORK MAGAZINE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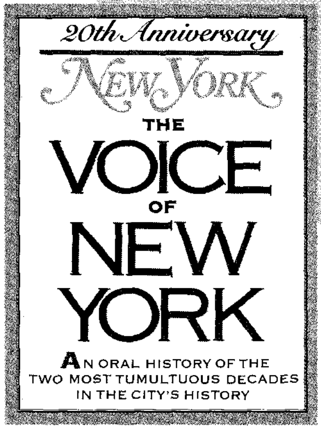
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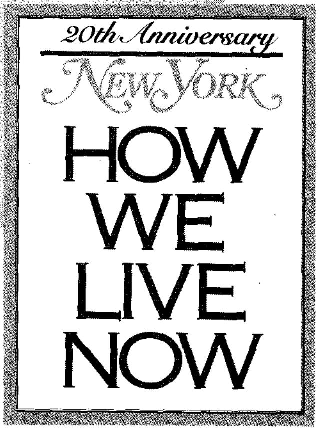
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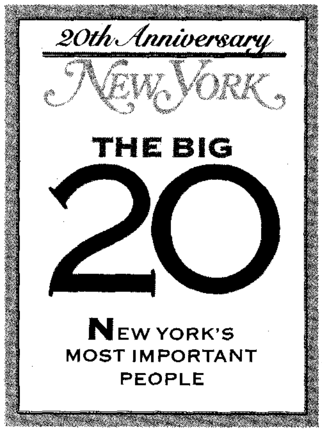
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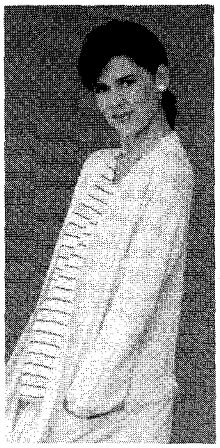

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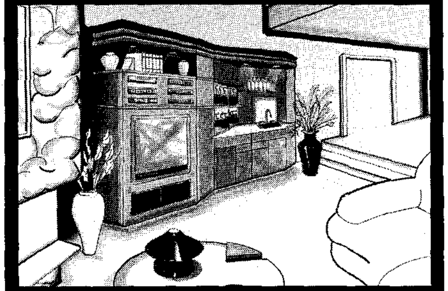

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walked on, played in, and enjoyed by children.

The best is a jumble of three houses—one of brick, one of stucco, the third of aluminum and glass—their ends sliced out as though by a can opener, their wedge shapes turned into topsy-turvy jungle gyms, their edges pushing to the ceiling. You can walk through the open side of the brick house, climb into the upside-down roof of the glass house, and hop down onto the planks of their stucco counterpart.

Acconci seems unperturbed by his milder persona. In the catalogue, he writes, "The public artist can fall into a double-bind situation: subverting the dominant culture . . . allows that culture to revivify and keep itself going. A more efficient subversion, then, might lie in confirming and re-confirming the elements of a culture, so that the culture has no breathing room and will slowly die off." If you can't get at them any other way, kill them with kindness.

Any leftover edginess is now presented with a sense of feigned disaster that is no more lethal than a scary scene from *Treasure Island:* A pileup of aluminum boats, the presumed aftermath of a collision, is filled with bright-blue water and real fish. Out of a skull-shaped pile of rocks, earth, and grass—to be installed at C. W. Post College in Long Island—rise gnarled figures with mirrored faces, like horrific E.T.'s.

House of Cars #2 re-creates a pile of used cars that Acconci stuck together on a vacant lot in San Francisco; a high-tech open-grid walkway leads through the car carcasses. *House of Cars* originally may have served as a pointed reminder of the life-styles of the homeless, but it has been cleaned up for presentation at the Modern. Acconci's turn to conciliation echoes the course of outdoor sculpture in general, which has recognized the hard facts about patronage and has increasingly preferred to please the casual stroller.

Then there is the classical side of art in the eighties. Next door to Acconci is a print show: **"Donald Sultan's Black Lemons."** As paintings, Sultan's parables of industry—in tar, plaster, and pigment on tile—tend to bog down in murky themes. But when they resort to stark and elemental images—a pile of lemons, for instance—they are clear and forceful. As aquatints, dusted deep black on white, the lemons are accumulations of darkness, settling onto paper with the gravity of heavenly bodies.

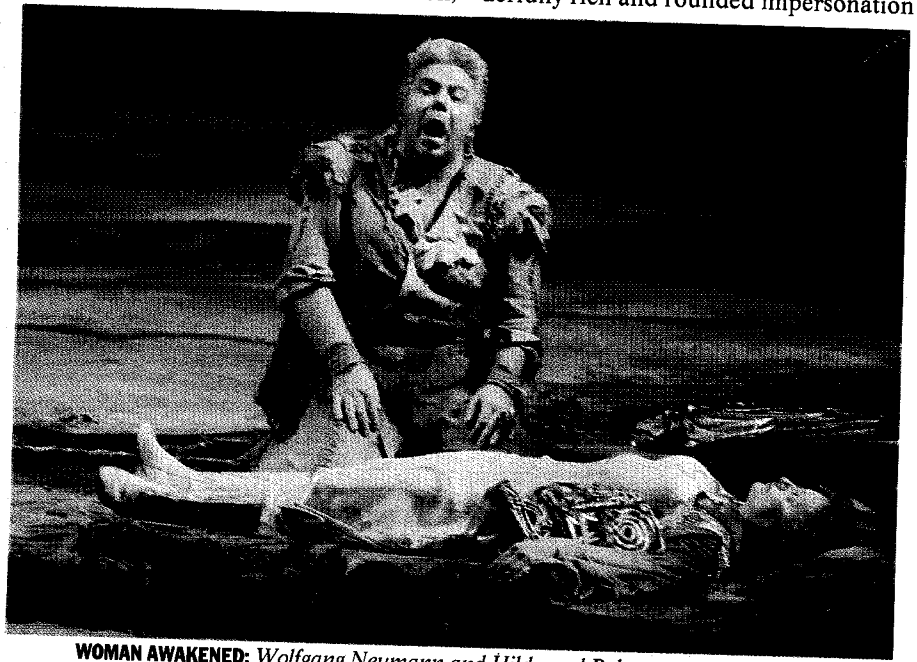
There aren't many artists these days who still think of themselves as provocateurs against the Establishment. Everyone would rather be in the Modern. And now the Modern is ready for them. (11 West 53rd Street; both shows through May 3. Brooke Alexander: 59 Wooster Street; through March 5.) ▬

Music/Peter G. Davis

SONG OF 'SIEGFRIED'

"...Neumann portrays an irrepressibly bouncy hero, and he brings out the best side of a potentially irritating character..."

IN THESE DAYS OF PRODUCER-DOMINATED opera, the Metropolitan has managed to stage a counterrevolution of sorts with its ongoing new production of Wagner's *Ring* cycle. The third installment, **Siegfried,** has just been unveiled, and, as with its predecessors, the visual and dramatic presentation is so neutral that it is actually possible to begin an opera review with a discussion of the singers.



WOMAN AWAKENED: *Wolfgang Neumann and Hildegard Behrens meet at the Met.*

The Met has been plagued by more cast cancellations than usual this season, but perhaps losing Peter Hofmann in the title role was a bit of luck. Opera folk made the usual buzz over Hofmann's defection—he had bronchitis; he didn't know the part; he was miffed when passed over for the Met's recording; someone finally noticed the parlous state of his voice—but all that is now irrelevant, since the substitute Siegfried turned out to be an agreeable surprise. An experienced Wagnerian known in Europe but unfamiliar here, Wolfgang Neumann may not be anyone's idea of a dream Heldentenor, but his sinewy voice is at least solidly anchored and indefatigable. Although there is hardly a trace of lyricism in his singing, Neumann portrays an irrepressibly bouncy and good-natured young Siegfried with a song in his heart, and he brings out the best side of a potentially irritating character. A modest success, but a real one.

One advantage of the Met's passive production is that it gives a *Ring* veteran like Donald McIntyre full scope to develop his own ideas about a role rather than forcing him to play out a director's concept. By now, McIntyre has absorbed just about all there is to know about the Wanderer/Wotan figure, and he gives a wonderfully rich and rounded impersonation of the doomed god: imperious, testy, witty, and resigned, a man who observes his own tragedy unfolding with amused detachment. Also, McIntyre's voice has never sounded more secure or responsive to the text. I doubt that there is a better Wotan to be heard or seen today.

Hildegard Behrens's brief but important appearance as Brünnhilde comes close to midnight, but it is worth the wait just to watch how expressively this lovely butterfly struggles from a chrysalis of magic slumber. Once awake, Behrens makes some rather scrambled sounds, but the warmth and generosity of her singing are, as usual, irresistible. I did not care for Horst Hiestermann (Mime) or Franz Mazura (Alberich), who turn the squabbling Nibelung brothers into a Hans-and-Fritz cartoon, nor for Anne Gjevang as Erda, whose unorthodox but not inappropriate sexy appearance is compromised by a quavery contralto.

Günther Schneider-Siemssen's literal storybook sets for *Siegfried* carry on the Met's avowed intention to mount a *Ring* unafflicted by "interpretitis." What you see is what you get: Mime's rough smithy in a rocky cave, a tangled forest by the dragon's lair, a mountaintop surrounded by magic fire. The approach may not always be consistent, but at least it is painlessly picturesque and fine for those not expecting *Ring* sets that challenge and stimulate the imagination. In the menagerie department, this production offers a pulsating sci-fi dragon—a big blob consisting of one huge eye, a gaping mouth, a mess of rootlike appendages, and an understandable air of confusion. In Act I, Siegfried leads on a man dressed in a bear suit, and toward the end of the opera, Brünnhilde sings to an invisible horse. Perhaps all this can be fixed.

After sitting patiently through three operas in the Met's new *Ring* cycle, I am still trying to puzzle out what the director, Otto Schenk, has on his mind. The answer may be nothing—beyond getting a lot of strange people on and off the stage as efficiently as possible. It often looks that way, although the fleeting and sometimes touching one-to-one confrontations that crop up here and there might originate with Schenk rather than with the singers themselves. If so, I wish he had been able to generate more such moments and animate the drama with them—this is one of the sleepiest, most uneventful *Rings* I have ever seen.

I have also been unable to detect anything very specific in James Levine's conducting, aside from musicianly care. The orchestra proceeds from one point to the next in a neat and orderly fashion, instrumental textures are precisely defined, and the main expressive points are duly noted and clearly presented. All these good surface qualities will probably come into even sharper focus later on—they usually do after Levine has had more direct contact with operas that are new to him. But judging from the his past work in this repertory, I would not count on any profound musical insights.

For better or worse, the Met's new pro-

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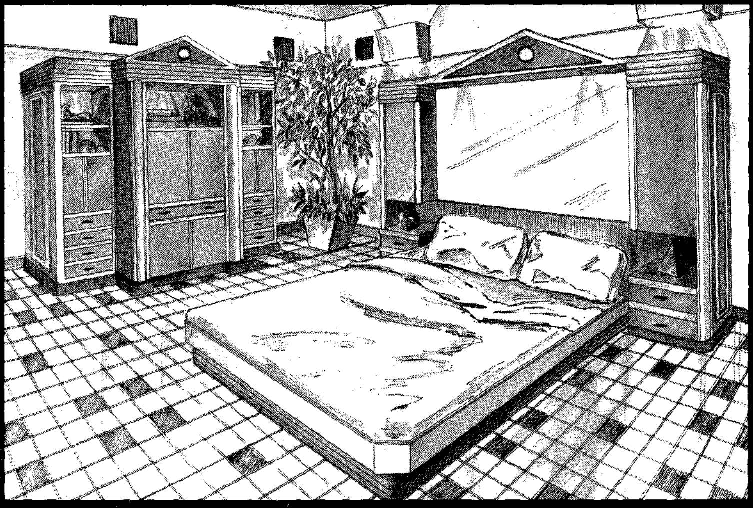

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duction of Wagner's tetralogy is still likely to be remembered as the Levine *Ring*, especially now that Deutsche Grammophon is recording the project. Even so, I suspect that most perfect Wagnerites are not yet prepared to rank Levine among such notable interpreters of the cycle as Furtwängler, Krauss, Knappertsbusch, Böhm, Solti, Karajan, Boulez, Kempe, and Goodall, to mention just a few major conductors whose complete *Rings* are available on discs. Something crucial is missing, a quality of spirit that comes from an instinctive response and an inner surrender to the composer, a connection that Levine seems unable to make.

On his **Parsifal** recording, taped live at the 1985 Bayreuth Festival (Philips 416 842), the hollow core is even more apparent. Levine has conducted many *Parsifals* at Bayreuth and the Met since 1978, and critics (this one included) have admired them for their gravity and instrumental sophistication. This performance has similar qualities, but it also sounds cold, characterless, and disengaged. Levine takes his time and lingers over the score with almost painful deliberation, particularly during the last half of the opera, investing the notes with sonorous weight but virtually no emotional significance. To make sure I wasn't imagining things, I put on another *Parsifal* from Philips, also recorded in Bayreuth: the 1962 edition conducted by Hans Knappertsbusch (416 390). All the mystical rapture and radiance that eludes Levine is right there from the start, as the swirling strings of the Prelude establish an irresistible momentum that continues nonstop for the next four hours.

In some respects, Levine's recording may represent him unfairly. In the booklet with the discs, the conductor points out how the special acoustical properties of Bayreuth influenced Wagner as he wrote his orchestral score, and anyone who has seen *Parsifal* in the Festspielhaus would agree. Every live recording of the opera I've heard reflects this phenomenon to some degree—except this new Philips version. The artificial, glassy ambience scarcely suggests the airy spaciousness, depth, and resonance that one associates with the Bayreuth sound, nor does it jibe with my own memories of the Levine performance I attended in 1983. Beyond that, the 1985 cast is just about the worst on discs. The unlovely voices of Waltraud Meier (Kundry) and Peter Hofmann (Parsifal) are completely hobbled by Levine's self-regarding, slow-motion tempos; Hans Sotin is prosaic and vague about pitch as Gurnemanz; and Simon Estes is a provincial Amfortas. Considering how many Bayreuth *Parsifals* are already available, all of them more effectively sung and played, this unnecessary recording looks suspiciously like a conductor's ego trip. ■

SALES & BARGAINS

BY LEONORE FLEISCHER

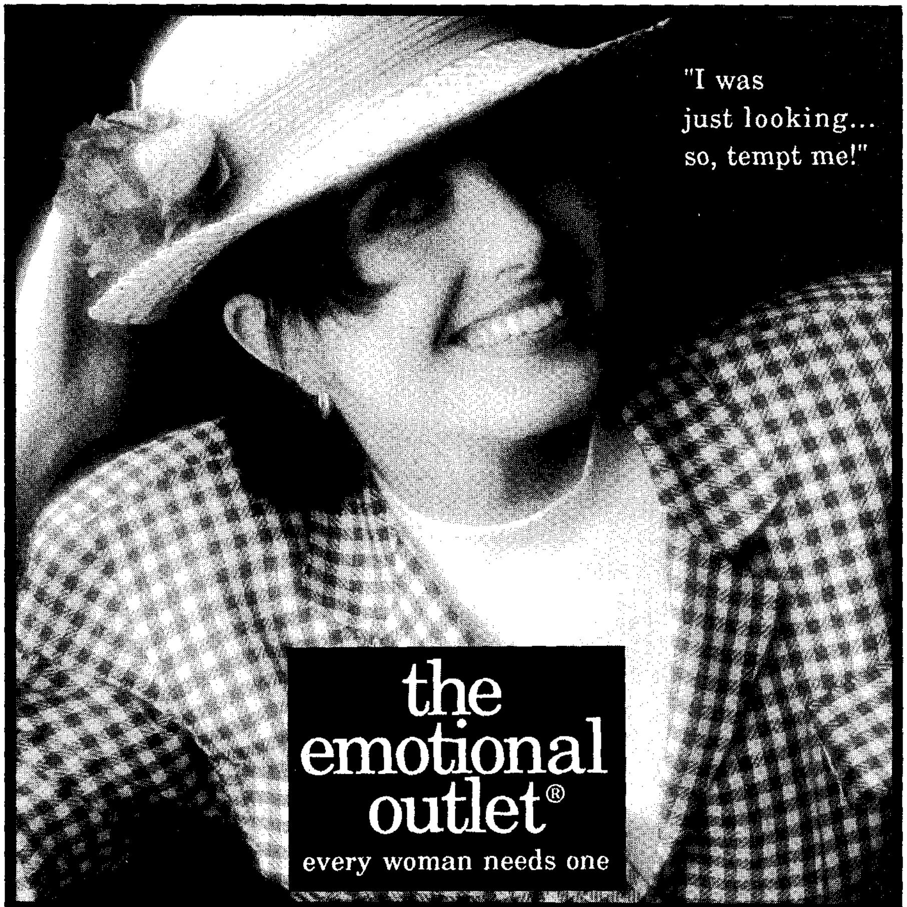
FUR COATS AND JACKETS

SOME JACKETS FOR MEN (SIZES 40–46) and a large group of fur coats and jackets for women (sizes 6–14) are on sale at this luxurious boutique. For women: female-mink or natural Blackglama, Lunaraine, or Azurene coats, were $9,000–$11,000, now $4,000–$6,000; male-mink coats, were $6,000, now $3,000; dyed crystal-fox coats, were $12,000, now $6,000; natural silver-fox coats, were $14,000, now $7,000; Platina fox coats, were $8,000–$16,000, now $5,000–$7,000; natural Golden Island and Golden Shadow fox coats, were $15,000 each, now $6,500 and $7,500, respectively; natural Blackglama and Lunaraine jackets (female skins), were $5,000–$6,000, now $3,000–$3,500; Blush-mink blouson jackets, were $5,400, now $2,700; Black Cross and Sapphire Cross mink jackets, were $5,000–$7,000, now $2,700–$3,000; fox jackets, were $7,000–$8,000, now $3,000–$4,000; fox parkas with hoods, were $5,000, now $2,500; fox-and-leather jackets, were $2,000–$3,000, now $1,000–$1,500; and more. For men: opossum-and-leather bomber jackets by Andrew Marc, were $650–$700, now $425–$450. Free monogram, minor alterations, first year's storage, and appraisal. A.E., M.C., V. accepted; checks accepted as deposits only (merchandise held until they clear); all sales final. *Giorgios Pappas, Trump Tower, Level Four, 725 Fifth Ave., at 56th St. (644-6552); Mon.–Sat. 10 a.m.–6 p.m.; through 2/27.*

THE ELEGANT CHILD

THIS TRUMP TOWER BOUTIQUE SELLS imported and domestic clothing for infants to preteens. Now domestic spring clothing is 20 percent off; imported is 15 percent off. For example: C. W. Designs white party dresses (preteen sizes S, M, L) with fitted bodice and ruffled tulle skirt, were $290, now $232; dressy white Chanel-style suits (preteen sizes S, M, L) with pleated peplum and big black bow, were $134, now $107; Luis Calle dresses (sizes 2–8 yrs.) with sequined bodice and tulle skirt, were $400, now $340; infant's christening gown of white silk jacquard with booties and cap, was $275, now $230; Little Editions jumpsuits (sizes newborn–preteen), were $102–$139, now $82–$111; Marsha appli-

DO NOT PHONE: *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017-5998, six weeks before the sale.*



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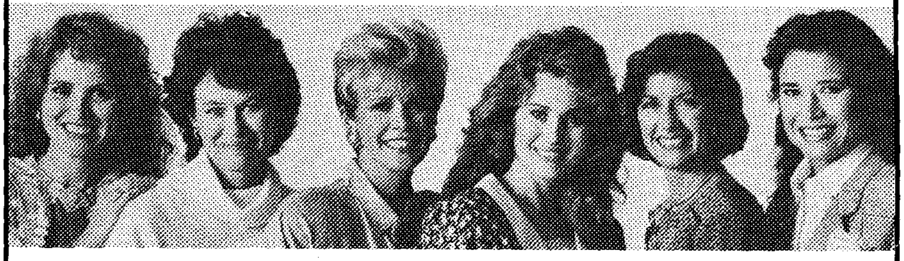

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quéd jeans-and-jacket ensembles (sizes 2–8 yrs.), were $195, now $156; and more. A.E., M.C., V., checks accepted; all sales final. *La Petite Étoile, Trump Tower, Level Four, 725 Fifth Ave., at 56th St. (371-0388); Mon.–Sat. 10 a.m.–6 p.m.; through 3/5.*

SIDEWALK SALE, PART I

THIS SALE INCLUDES MEN'S EUROPEAN clothing (sizes 36S–46L, waist sizes 30–40) and women's imported and domestic clothing (sizes 2–14). Men's wool-flannel, tropical-wool, or tweed suits, were $475–$595, now $185; English tweed or plaid sport jackets, were $325–$425, now $175; wool-flannel trousers, were $175, now $50; dress and sport shirts, were $50–$90, now $15–$40; unisex hand-knitted sweaters, were $200–$520, now $50–$75. Women's items by Barry Bricken: wool dresses, were $285–$585, now $100; wool-flannel skirts, were $135–$225, now $75; corduroy pants, were $90, now $30; and more. M.C., V. accepted; no checks; all sales final. *Peter Elliot, 1383 Third Ave., near 79th St. (570-2300); Fri. 10 a.m.–8 p.m., Sat. till 7 p.m., and Sun. noon–6 p.m.; 2/26–28.*

SIDEWALK SALE, PART II

YOUTHFUL CLOTHING FOR MEN (SIZES M–XL, waist sizes 28–38) and women (sizes 4–12) is here at giveaway prices. For example: waist-length down-filled denim jackets, were $150, now $55; distressed-leather jackets, were $350, now $150; wool or cotton sweaters, were $36–$185, now $15–$75; cotton, cotton-flannel, corduroy, chamois, or quilted shirts, were $28–$54, now $10–$22; cotton or cotton-blend sweatshirts, were $20–$40, now $8–$18; men's and women's cotton-corduroy pants, were $48 and $49, now $20; women's cotton-corduroy or cotton-denim skirts, were $49 and $56, now $25. Also, belts, socks, wool or leather gloves, scarves, hats, leather travel bags, and more. Cash only; all sales final. *Down Home America, 1367 Third Ave., at 78th St. (861-4200); Fri. 10 a.m.–8 p.m., Sat. till 7 p.m., and Sun. noon–6 p.m.; 2/26–28.*

FOR THE HOME

HERE ARE LOW PRICES ON HOME-FURnishing fabrics (all prices are per yard). For example: 118-in.-wide French batistes, retail $12, here $3; 50-in.-wide moirés, retail $15, here $5; cotton or polyester lace, retail $9, here $3; assorted chintz, retail $10, here $2; 54-in.-wide Schumacher upholstery in many patterns, retail $50–$100, here $14; imported silks in solids and plaids, retail $60, here $14; new Waverly prints, re-

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tail $12–$20, here $3–$5; antique satins, retail $10, here $3; 48-in.-wide cotton or polyester solids, retail $9, here $3; imported handloomed Haitian cotton, retail $12, here $4; 54-in.-wide woven-jacquard upholstery, retail $24, here $5; Roclon linings, retail $3, here $1.25; woven upholstery in 10-to-20-yd. pieces, retail $30, here $5 a yard. M.C., V., checks accepted; all sales final. *Gurian Fabrics, Inc., 276 Fifth Ave., at 30th St. (689-9696); Mon.–Fri. 9 a.m.–5 p.m.; through 3/25.*

FOR MEN

MADONNA HAS MOVED BACK TO 60TH Street and is having a reopening sale. Crewneck sweaters (sizes 36–46) in wool, alpaca, angora, shetland, or lamb's wool, were $75–$95, now $30; sleeveless V-neck pullovers in 2-ply cashmere (sizes 36–46), were $110, now $40; wool polo shirts (sizes S–XL), were $65, now $25; long-sleeved cotton sport shirts (sizes 14–17, including half-sizes), were $75, now $20; lightweight-wool spring suits in novelty weaves from San Giorgio, Urbis, and Sfera, with oversize jackets (sizes 38–46) from Manuel Ritz Pipo, Venturelli, and Italian Fashion Export, were $475, now $200; cotton or rayon pants (waist sizes 28–36), were $145, now $50; boxy tweed overcoats from Pianta and Benssusan (sizes 38–46), were $475, now $200; pastel summer shirts by Brama (sizes S–XL), were $65, now $18; black calfskin bomber jackets by Imagination (sizes 38–42), were $575, now $260; crêpe de Chine neckties by Carlo Palazzi and Paco Rabanne, were $60, now $20; and more. A.E., D.C., checks accepted; all sales final. *Madonna, 210 East 60th St. (838-3761); Mon.–Wed. and Sat. 11 a.m.–7 p.m., Thurs. and Fri. till 9 p.m., and Sun. noon–5 p.m.; while stock lasts.*

TWO NEEDLES

MANY KNITTING YARNS ARE ON SALE here, along with soft blankets and sweaters from Scotland. From Joseph Galler (all prices are for 50-gr. skeins unless otherwise noted): Bamboo Silk, was $16, now $10.40; Fiorina Egyptian cotton, was $5.25, now $4; Musarde wool-alpaca blend, was $8.90, now $6.65; Ping Pong wool-cotton-mohair-alpaca blend (75-gr. skein), was $8, now $5.60; Harmonieuse wool-mohair blend (75-gr. skein), was $10, now $6; Belangor angora (10-gr. skein), was $6.75, now $4.05. Tahki's Valentine wool-cotton blend, was $7.50, now $5; Melrose and Merino's Georges Picaud Cahut & Strip, was $11.50, now $5.75. Also, needlework kits by Rowan, were $38.50–$137.50, now $26.95–$96.25; tartan-wool blankets and mohair throws, were $185, now $135; Fair Isle cardigans (sizes S–XL), were $165, now $115. Checks accepted; no credit cards; all sales final. *From Start to Finish, 1234 Madison Ave., at 89th St., second floor (831-7274); Mon., Wed., Fri., and Sat. 10 a.m.–5 p.m., Tues. and Thurs. till 8 p.m., and Sun. noon–5 p.m.; through 3/5.*

YOUR NAME ON IT

THIS CORPORATION, WHICH SPECIALIZES in promotional products, is offering smaller companies and other organizations the chance to buy imprinted goods at a variety of discounts (which are based on quantity ordered). For example: porcelain mugs, were $1.99 each, now $1.35 (minimum order, 144); name-brand pens, were $3–$4 each, now $1–$2; umbrellas, were $5–$6, now $4; and more. For information on other items, call or write for a full-color sale catalogue. Checks accepted; no credit cards; 50 percent deposit required. *Logo Promotions, Inc., 230 Fifth Ave., near 27th St., Suite 1210, New York, N.Y. 10001 (685-9477). Mon.–Fri. 9 a.m.–4 p.m.; through 3/31.* ▬

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MOVIES

THEATER GUIDE

COMPILED BY CATHY HAINER

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx and Brooklyn, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. FILM FORUM—Watts St. west of Sixth Ave. (431-1590). #1—Through 3/1: *Frida; Trotsky in Mexico.* #2—Through 3/3: "Beats and Beatniks." 2/24: *Expresso Bongo; Funny Face.* 2/25: *Heart Beat; Lenny Bruce Performance Film.* 2/26–27: *Me and My Brother; Wholly Communion.* 2/28: *What Happened to Kerouac?; Burroughs; Towers Open Fire.* 2/29: *The Flower Thief; Greenwich Village Story.* 3/1: *Lost, Lost, Lost;* "Two By Rudy Burckhardt": *Mounting; Inside Dope.*

2. THALIA SOHO—Vandam St. west of Sixth Ave. (675-0498). 2/24: *The Bad and the Beautiful; Two Weeks in Another Town.* 2/25: *Chilly Scenes of Winter; Diner.* 2/26–27: *Swann in Love; The Lost Honor of Katharina Blum.* 2/28: *Lola; Lili Marleen.* 2/29: *Underworld, U.S.A.; The Naked Kiss.* 3/1: *Badlands; Days of Heaven.*

3. ESSEX—Grand St. at Essex. St. (982-4455). Through 2/25: *Throw Mama From the Train.* Beg. 2/26: *Scavengers.*

4. BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl. (674-2560). #1—*Jean de Florette.* #2—*The Computer Animation Show*; midnight show: *Patti Rocks.*

5. WAVERLY—Sixth Ave. at W. 3rd St. (929-8037). #1—Theater closed for renovations. #2—Theater closed for renovations.

6. 8TH STREET PLAYHOUSE—8th St. east of Sixth Ave. (674-6515). *The Last Emperor.*

7. MOVIELAND 8TH STREET—8th St. east of University Pl. (477-6600). #1—Through 2/25: *For Keeps.* Beg. 2/26: *Ironweed.* #2—*Empire of the Sun.* #3—*Wall Street.*

8. THEATRE 80—St. Marks Pl. west of First Ave. (254-7400). 2/24: *The Lodger; Hangover Square.* 2/25: *The Secret Six; Saratoga.* 2/26–27: *The Blue Dahlia; The Great Gatsby* (1949). 2/28: *Jane Eyre; Far From the Madding Crowd.* 2/29: *Los Olvidados; Viridiana.* 3/1: *The Old Maid; A Stolen Life.*

9. CINEMA VILLAGE—12th St. east of Fifth Ave. (924-3363). 2/24–25: *Tough Guys Don't Dance; Prizzi's Honor.* 2/26–27: *In the Realm of the Senses; Empire of Passion.* 2/28: *Lola Montes; The Earrings of Madame de...;* 2/29–3/1: *Caravaggio; L'Homme Blesse.*

10. ART GREENWICH TWIN—Greenwich Ave. at 12th St. (929-3350). #1—*5 Corners.* #2—*Good Morning, Vietnam.*

11. QUAD CINEMA—13th St. west of Fifth Ave. (255-8800). #1—*School Daze.* #2—*The Dead.* #3—*Hope and Glory.* #4—*Housekeeping.*

14th–41st Streets

20. 23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves. (989-0060). #1—Program Unavailable. #2—Program Unavailable. #3—*Shoot to Kill.*

21. GRAMERCY—23rd St. at Lexington Ave. (475-1660). *Broadcast News.*

22. BAY CINEMA—Second Ave. at 31st St. (679-0160). *Good Morning, Vietnam.*

24. LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave. (532-5544). #1—*Moonstruck.* #2—*She's Having a Baby.* #3—Through 2/25: *Julia and Julia.* Opening 2/26: *Frantic.*

25. 34TH STREET EAST—34th St. at Second Ave. (683-0255). *Action Jackson.*

42nd–60th Streets

30. WARNER—Seventh Ave. bet. 42nd–43rd Sts. (764-6760). *Moonstruck.*

31. NATIONAL TWIN—Broadway bet. 43rd–44th Sts. (869-0950). #1—Through 2/25: *Broadcast News.* Opening 2/26: *Frantic.* #2—*Action Jackson.*

32. LOEWS ASTOR PLAZA—44th St. west of Broadway (869-8340). Through 2/25: *Cop.* Opening 2/26: *Apprentice to Murder.*

33. CRITERION CENTER—Broadway bet. 44th–45th Sts. (354-0900). #1—*Wall Street.* #2—*School Daze.* #3—Through 2/25: *For Keeps.* Opening 2/26: *Aloha Summer.* #4—*Throw Mama From the Train.* #5—*Empire of the Sun.* #6—*Batteries Not Included; Satisfaction.*

34. EMBASSY 1—Broadway bet. 46th–47th Sts. (757-2408). *Shoot to Kill.*

35. MOVIELAND—Broadway at 47th St. (757-8320). *The Serpent and the Rainbow.*

36. EMBASSY 2—Seventh Ave. bet. 47th–48th Sts. (730-7262). *The Untouchables.* **EMBASSY 3**—*Stranded.* **EMBASSY 4**—*Fatal Attraction.*

37. CINE—Seventh Ave. bet. 47th–48th Sts. (398-1720). #1—*Throw Mama From the Train.* #2—*Three Men and a Baby.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). *She's Having a Baby.*

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). *Good Morning, Vietnam.*

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). Program Unavailable.

43. CARNEGIE HALL CINEMA—Seventh Ave. at 56th St. (265-2520). *Distant Harmony.* **CARNEGIE SCREENING ROOM**—(757-2131). *Ludwig.*

44. SUTTON—57th St. east of Third Ave. (759-1411). *Moonstruck.*

45. FESTIVAL THEATER—57th St. west of Fifth Ave. (757-2715). Through 2/18: *Crazy Moon.* Beg. 2/19: *The Dead.*

46. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). *The Last Emperor.*

47. BIOGRAPH—57th St. east of Broadway (582-4582). 2/24–25: *Manhattan Melodrama; The Last Mrs. Cheyney.* 2/26–27: *Love Me Tonight; My Man Godfrey.* 2/28–29: *Penthouse; Too Hot to Handle.* 3/1–2: *The Prizefighter and the Lady; Topaze.*

48. GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). *Wall Street.*

49. PLAZA—58th St. east of Madison Ave. (355-3320). *Travelling North.*

50. PARIS—58th St. west of Fifth Ave. (688-2013). *The Grand Highway.*

51. D. W. GRIFFITH—59th St. west of Second Ave. (759-4630). *Shoot to Kill.*

52. MANHATTAN TWIN—59th St. bet. Second and Third Aves. (935-6420). #1—*Three Men and a Baby.* #2—*The Serpent and the Rainbow.*

53. BARONET—Third Ave. at 59th St. (355-1663). *5 Corners.* **CORONET**—*Broadcast News.*

54. CINEMA 3—59th St. west of Fifth Ave. (752-5959). Program Unavailable.

55. CINEMA I—Third Ave. at 60th St. (753-6022). *Au Revoir Les Enfants. (Good-bye, Children.)* **CINEMA II**—(753-0774). *Good Morning, Vietnam.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—*Ironweed.* #2—(832-2720). Through 2/25: *Satisfaction.* Opening 2/26: *A Night in the Life of Jimmy Reardon.*

61. BEEKMAN—Second Ave. at 66th St. (737-2622). Through 2/25: *Empire of the Sun.* Opening 2/26: *Frantic.*

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). #1—*She's Having a Baby.* #2—Through 2/25: *Julia and Julia.* Opening 2/26: *Hairspray.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). *A Month in the Country.*

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). *The Unbearable Lightness of Being.*

65. UA EAST—First Ave. at 85th St. (249-5100). *Satisfaction.*

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). #1—*School Daze.* #2—*Moonstruck.*

67. LOEWS ORPHEUM—86th St. at Third Ave. (289-4607). #1—*Action Jackson.* #2—Through 2/25: *Cop.* Opening 2/26: *Apprentice to Murder*

61st Street and Above, West Side

80. LOEWS PARAMOUNT—Broadway at 61st St. (247-5070). *She's Having a Baby.*

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1—*High Tide.* #2—*My Life as a Dog.* #3—*Melo.*

82. CINEMA STUDIO—Broadway at 66th St. (877-4040). #1—*The Family.* #2—*Sammy and Rosie Get Laid.*

83. REGENCY—Broadway bet. 67th–68th Sts (724-3700). *Shoot to Kill.*

84. EMBASSY 72ND STREET TWIN—Broadway at 72nd St. (724-6745). #1—Through 2/25: *Broadcast News.* Opening 2/26: *End of the Line.* #2—*She's Having a Baby.*

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—Through 2/25: *Ironweed.* Opening 2/26: *Hairspray.* #2—*The Dead.* #3—*The Last Emperor.* #4—*Moonstruck.* #5—*Good Morning, Vietnam.* #6—Through 2/25: *Fatal Attraction.* Opening 2/26: *Frantic.*

87. METRO CINEMA—Broadway bet. 99th–100th Sts. (222-1200). #1—*The Serpent and the Rainbow.* #2—*Empire of the Sun.*

88. COLUMBIA CINEMA—Broadway bet. 103rd–104th Sts. (316-6660). *School Daze.*

89. OLYMPIA CINEMAS—Broadway bet. 106th–107th Sts. (865-8128). #1—*Cry Freedom.* #2—*Action Jackson.*

90. HARLEM'S MOVIE CENTER 5—125th St. bet. Adam Clayton Powell and Frederick Douglass Blvds. (222-8900). #1—*Cry Freedom.* #2—*Action Jackson.* #3—*The Serpent and the Rainbow.* #4—*School Daze.* #5—*Shoot to Kill.*

92. COLISEUM TWIN—Broadway at 181st St. (927-7200). #1—*Shoot to Kill.* #2—*Action Jackson.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. (769-5200). **Naturemax Theater:** $3.50; senior citizens $2.75; children $1.75: *Grand Canyon—The Hidden Secrets* and *Chronos:* Daily, Mon.–Sun. at 10:30 a.m., 11:30 a.m., 12:30, 1:30, 2:30, and 3:30, and 4:30. Double features: $5.50; senior citizens $4.50; children $3: *Grand Canyon—The Hidden Secrets* and *Chronos:* Fri–Sat. at 6 and 7:30.

ARTISTS SPACE—223 W. Broadway (226-3970). Free. Through 4/2: "Unacceptable Appetites," organized by Micki McGee; runs continuously 11:00–6:00, Tues.–Sat. Screenings include: *Losing: A Conversation With Parents* (1977), dir. Martha Rosler; *Learn Where the Meat Comes From* (1976), dir. Suzanne Lacy; *Autobiography of a Fat Girl* (1979), dir. Marge Dean; *Consuming Passions* (1983), dir. Barbara Latham.

ASIA SOCIETY—Park Ave. at 70th St. (517-2742). Series: $18, members; $22, nonmembers, single tickets, $5, members; $6, nonmembers. "Iran: A Cinema in Exile." 2/26 at 3 and 7: *Okay Mister* (1978), dir. Parviz Kimiavi; *Religions in Iran* (1973), dir. Manoucher Tayyab.

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). $3; senior citizens $2; students $1; museum admission extra. Through 4/24: "Black American Cinema: Images of a Culture." 2/28 at 2: *Leadbelly* (1976), dir. Gordon Parks, who will be present for the screening.

CATSKILL CENTER FOR PHOTOGRAPHY, INC.—59A Tinker St., Woodstock, N.Y. (914-679-9957). $5. Through 3/13: "You Won't See This on MTV: Artist's Music Videos." A month-long video exhibit of enlarged video stills and continuous video tape includes videos by Julia Heyward, Bill Viola, Paul Dougherty, Michael Smith, and Dana Birnbaum.

CINEMA ITALIA—ROBERTO ROSSELLINI—Carnegie Screening Room, 887 Seventh Ave. at 57th (975-0217). Screening of the original uncut version of *Ludwig* (1973), dir. Luchino Visconti, with Romy Schneider and Helmut Berger.

COLLECTIVE FOR LIVING CINEMA—41 White St. (925-2111). $5. 2/24 at 8: Screenings by Douglas Sirk and Kenneth Anger: *Shockproof* (1949), dir. Sirk; *Fireworks* (1947), dir. Anger. 2/25 at 8: "The Gay and Lesbian Experimental Cinema": *Blonde Cobra* and *Little Stabs at Happiness* (1959), dir. Ken Jacobs; *Chumlum* (1964), dir. Ron Rice. 2/26: Screenings by Abigail Child: *Perils; Covert Action; Mayhem,* also screening D.W. Griffith's *The Musketeers of Pig Alley* and *The Transformation of Mike.* 2/27 at 8: "From Manila: The Films of Raymond Red." 2/28 at 8: *The Cup and the Lip* (1986), dir. Warren Sonbert; *Rude Awakening* (1975), dir. by Sonbert. 2/29 at 8: "From Japan": *Demon Pond* (1980), dir. Masahiro Shinoda. 3/1 at 8: *Reckless Moment* (1949), dir. Max Ophuls, with James Mason and Joan Bennet. "Saturday Films for Kids." 2/27 at 11: "Dr. Seuss On the Loose," *The Cat and the Hat; Green Eggs and Ham; The Sneetches.*

FRENCH INSTITUTE—22 E. 60th St. (355-6100). "Ciné-Club": $3.50; students and senior citizens $2.50. 2/24 at 12:30, 3:15, 6, and 8:45: *The Decline of the American Empire* (1986), dir. Denys Arcand. 3/1–2: *Rue de départ*

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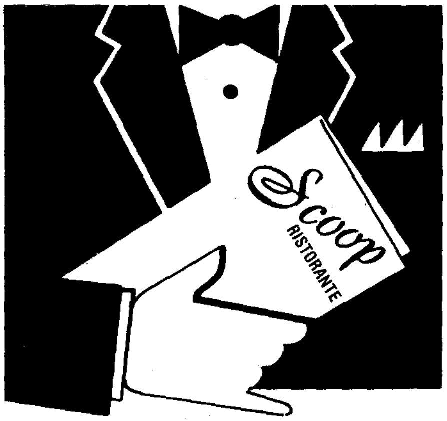

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(1986), dir. Tony Gatlif, Ann-Gisel Glass and Christine Boisson.

GLOBAL VILLAGE—454 Broome St. (966-7526). $4. Through 2/26: "The Endangered Documentary and Other Species." 2/26 at 7 and 9:30: *Just One Step: The Great Peace March*, dir. Cathy Zheutlin, who will be present for the screening.

INTERNATIONAL CENTER OF PHOTOGRAPHY—Fifth Ave. at 94th St. (860-1777). Free with museum admission. Through 2/28: "Ant Farm Video 1971–77," a retrospective of the video collective. Through 2/28: "Part II," *The Eternal Frame* (1975), dir. T. R. Uthco; *Off-Air Australia* (1976).

JAPAN SOCIETY—333 E. 47th St. (752-3015). $6; members, senior citizens, and students, $4.50. Through 3/4/88: "Kinoshita: A Retrospective." All films in Japanese, Eng. subtitles. 2/26 at 6:30: *The Yotsuya Ghost Story Parts I and II* (1949), with Kinuyo Tanaka. 2/29 at 6:30: *The Scent of Incense* (1964), with Nobuko Otowa.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Free with museum admission: $4, general; $2, students and seniors. The National Jewish Archive of Broadcasting. 2/28 at 12:30, 1:30, and 2:30: "Nightline" episode *Refusniks*, aired 6/15/1983; "60 Minutes" episode *Jews Behind the Iron Curtain*, aired 3/22/1987.

THE KITCHEN—512 W. 19th St. (255-5793). Free. Video Viewing Room open Tues.–Sat. 1–6. Extant Work, includes *Keysnow/Let It Be* (1970), dir. Steina and Woody Vasulka; *Family Diary (Notes For Journal)* (1970), dir. Michel Auder; *Vertical Roll* (1972), dir. Joan Jonas; *Document* (1972), dir. Lynda Benglis; *Television Delivers People* (1973), dir. Richard Serra. 3/1–31: "New-Erotic Video."

THE KNITTING FACTORY—47 E. Houston ST. (219-3055). $3. Mondays at 8: "Films before Jazz." Independent film shorts.

MAXWELLS—1039 Washington St., Hoboken, N.J. (201-780-5298). $3. 2/24 at 9: *Last of the Blue Devils* (1974), dir. Bruce Ricker, with Charlie Parker, Count Basie, and Big Joe Turner.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. (673-0090). Contribution $4. "Personal Cinema Program." 2/26 at 8: "Canadian Group Program No. 2": *Zoo, the Making of a Fiction Film* (1986), dir. Phil Hoffman; *The Field Theory* (1984), dir. Martin Devenyi and Suzanne McLaren; *A Trilogy* (1985), dir. Barbara Sternberg. 2/27 at 8: "Chris Gallagher, Canadian Program No. 3": *Undivided Attention* (1987), a New York Premier.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Free with museum admission. Wed.–Sat. noon–5, Tue. noon–8. Through 3/1: "WNET Thirteen: 25 Years on the Air." Featuring over 100 hours of programs representing achievement in News, Public Affairs, The Arts, and Children's programing. Sats. at 12:30 and 2:30: screening of *Peter Pan* (1960), with Mary Martin. Through 3/1: "The New York World Television Festival", screenings of 27 award-winning productions, including London Weekend Television's *The South Bank Show*.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. **Titus Theater 1:** Through 3/8: "Cinecitta: Fifty Years." 2/27 at 2: *La Messa e finita* (1985), dir. Nanni Moretti; at 5: *Segreti, segreti* (1985), dir. Guiseppe Bertolucci. 2/28 at 2: (See 2/28 at 5); at 5: (See 2/27 at 2). 3/1 at 1: *Once Upon a Time in America* (1984), dir. Sergio Leone; at 6: *Vogliamo i colonelli* (1973), dir. Mario Monicelli. **Titus Theater 2:** 2/25 at 3 and 6:30: "What's Happening?": *So Many Miracles* (1986), dir. Katherine Smalley and Vic Sarin. 3/1 at 6:30: "Cineprobe": *No Picnic* (1986), dir. Philip Hartman, presented in conjunction with Contemprary Art in Context.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). $5; senior citizens (Sun.–Thu.) $3; under 16, $2.50. 2/24 at 8: *The Killing Floor* (1984, U.S.), dir. William Duke, screenwriter Leslie Lee will be present. 2/25 at 8: *The Man I Killed* (1932, U.S.), dir. Ernst Lubitsch. 2/26–27 at 8 and 10:15, 2/28 at 2:45, 5, and 7:30, and 2/29 at 8: *Chuck Berry Hail! Hail! Rock 'N' Roll* (1987, U.S.), dir. Taylor Hackford, with Keith Richards and Julian Lennon. 3/1 at 8: *Dark Eyes* (1987, Russia), dir. Nikita Mikhalkov, with Marcello Mastroianni and Silvano Mangagno.

NEW YORK LEAGUE FOR THE HARD OF HEARING—71 W. 23rd St. (741-7650). Free; captioned for the hearing-impaired. 2/27 at 1:30: *Mommie Dearest* (1981), dir. Frank Perry, with Faye Dunaway and Diana Scarwid.

NEW YORK PUBLIC LIBRARY—Central Research Library, Fifth Ave. at 42nd St., Vincent Astor Gallery. 2/29–4/28: "Epics and Icons of the Silent Film Era." **Donnell Library Center, 20 W. 53rd St.** (221-7676). Free. Through 2/25: "Meet the Makers." 2/25 at 6: *Jane Fonda and Me* (1988); *Trick or Drink* (1984), both dir. Vanalyne Green. 2/25 at noon: "Viewpoint: When Push Comes to Shove: the Civil Rights Movement," *An Interview with Bruce Gordon* and *Walk in My Shoes, Parts I and II.* 3/1 at noon: "The Director Was a Woman"; at 2:30: "Collector's Choice: The War at Home: Feminism and the Women's Movement."

P.S. 1—46-01 21st St., Long Island City (718-784-2084). Free with museum admission. Video/Installation Room, Through 3/6: (C)Overt: Richard Baim presents a multi-media installation based on modern surveillance equipment.

PUBLIC THEATER—425 Lafayette St. (598-7171). $5; senior citizens and students $4. Through 2/25 at 6, 8, and 10: *Los Ambiciosos* (1959), dir. Luis Bunuel, with Gerard Philipe and Maria Felix. Through 3/18: "The Films of Marcel Pagnol." 2/26–28 at 7: *Marius* (1931), dir. Alexander Korda from Pagnol's screenplay, with Raimu and Pierre Fresny; at 9:30: *Angele* (1934), dir. Pagnol, with Fernadel and Orane Demazis. 3/1–3 at 7: *Harvest* (1937), dir. Pagnol, with Gabriel Gabrio and Orane Demazis; at 9:30: *Angele.*

QUEENS MUSEUM—NYC Bldg., Flushing Meadow–Corona Park, Queens (718-592-2405). Free with museum admission. Through 3/26: "Films and Video: 6 Photographers." 2/27 at 2: "Films by Hollis Frampton": *Surface Tension* (1968); *Nostalgia* (1971); *Tiger Balm* (1972); and *Critical Mass* (1974).

STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES—75 Stuyvesant Pl., S.I. (718- 727-1135). $1, members; $2, non-members. "Film Series '88." 2/27 at 8: "Program 10, the Documentary," *How the Myth was Made* (1978), dir. George Stoney. 2/28 at 1:30: "Motion in Pictures," *Eadweard Muybridge, Zoopraxographer* (1975), dir. Thom Andersen.

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-0537). Free with museum admission. "New American Filmmakers Series." Through 2/28: screenings by black independent filmmaker St. Clair Bourne. Through 3/30 at the Equitable Center Branch, 787 7th Ave: "Video Art: Expanded Forms," an exhibition of recent developments in video art.

BRONX

100. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*Shoot to Kill.* #2—*The Serpent and the Rainbow.* #3—*Action Jackson.*

101. AMERICAN—East Ave. at Metropolitan Ave. (828-3322). #1—*Shoot to Kill.* #2—*She's Having a Baby.* #3—*Ironweed.* #4—*Cry Freedom.*

102. CITY—2081 Bartow Ave., in Co-op City (379-4998). #1—*Shoot to Kill.* #2—*She's Having a Baby.*

103. DALE—W. 231st St. at Broadway (884-5300). #1—*She's Having a Baby.* #2—*Shoot to Kill.*

104. DOVER—Boston Rd. at E. 174th St. (542-3511). Through 2/25: *Action Jackson.* Beg. 2/26: *Scavengers.*

106. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*The Serpent and the Rainbow.* #2—*Action Jackson.* #3—*Good Morning, Vietnam.* #4—*Satisfaction.*

107. KENT—E. 167th St. nr. Grand Concourse (538-4000). Through 2/25: *Action Jackson.* Beg. 2/26: *Scavengers.*

108. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*The Serpent and the Rainbow.* #2—*Raw.* #3—*Cop.* #4—*Three Men and a Baby.*

109. PALACE—Unionport Rd. at E. Tremont Ave. (829-3900). #1—*Action Jackson.* #2—*School Daze.* #3—*The Serpent and the Rainbow.* #4—*Satisfaction.*

110. RIVERDALE—Riverdale Ave. at 259th St. (884-9514). #1 *Good Morning, Vietnam.* #2—*Moonstruck.*

111. VALENTINE—E. Fordham Rd. at Valentine Ave. (584-9583). #1—*School Daze.* #2—*Shoot to Kill.* #3—*Action Jackson.*

112. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9030). #1—*Three Men and a Baby.* #2—*The Serpent and the Rainbow.* #3—*Throw Mama From the Train.* #4—*Fatal Attraction; Batteries Not In-*

cluded. #5—*The Last Emperor.* #6—*Shoot to Kill.* #7—*Cry Freedom.* #8—*School Daze.* #9—*She's Having a Baby.* #10—*The Nest.* #11—*Action Jackson.* #12—*Good Morning, Vietnam.* #13—*Moonstruck; Satisfaction.*

BROOKLYN

AREA CODE 718

200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*Shoot to Kill.* #2—*Good Morning, Vietnam.* #3—*Cry Freedom.* #4—Through 2/25: *Ironweed.* Beg. 2/26: *A Night in the Life of Jimmy Reardon.* #5—*Hope and Glory.* #6—*Three Men and a Baby.* #7—Through 2/25: *The Nest.* Beg. 2/26: *Rampage.*

202. BENSON—86th St. at 20th Ave. (372-1617). #1—*Good Morning, Vietnam.* #2—*Fatal Attraction.*

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—Through 2/25: *She's Having a Baby.* Beg. 2/26: *Moonstruck.* #2—*Good Morning, Vietnam.*

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*Shoot to Kill.* #2—*Satisfaction.* #3—*The Serpent and the Rainbow.*

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*Ironweed.* #2—*The Last Emperor.*

207. COLISEUM—Fourth Ave. at 52nd St. (492-7707). #1—*The Serpent and the Rainbow.* #2—*School Daze.* #3—*Satisfaction.* #4—*Action Jackson.*

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—*The Serpent and the Rainbow.* #2—*Action Jackson.*

209. DUFFIELD—Duffield St. at Fulton St. (624-3591). #1—*Action Jackson.* #2—*School Daze.*

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*Moonstruck.* #2—*Action Jackson.* #3—Through 2/25: *She's Having a Baby.* Beg. 2/26: *Scavengers.* #4—*The Serpent and the Rainbow.* #5—Through 2/25: *Satisfaction.* Beg. 2/26: *Frantic.*

212. KENT—Coney Island Ave. nr. Ave. H (338-3371). #1—*Ironweed.* #2—*Moonstruck.*

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*Wall Street.* #2—*Moonstruck.* #3—*Action Jackson.* #4—*Cry Freedom.*

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*Broadcast News.* #2—*Shoot to Kill.* #3—*Satisfaction.* #4—*Good Morning, Vietnam.* #5—*The Serpent and the Rainbow.*

215. LOEWS GEORGETOWNE—Ralph Ave. at Ave. K (763-3000). #1—*Ironweed.* #2—*She's Having a Baby.*

216. LOEWS METROPOLITAN—Fulton St. at Jay St. (875-4024). #1—*Raw.* #2—*Shoot to Kill.* #3—*The Serpent and the Rainbow.* #4—*Throw Mama From the Train.*

217. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*She's Having a Baby.* #2—*The Serpent and the Rainbow.* #3—*Moonstruck.*

218. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*Action Jackson.* #2—*Ironweed.* #3—*Wall Street.* #4—*Broadcast News.*

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—*The Last Emperor.* #2—*Good Morning, Vietnam.* #3—*She's Having a Baby.* #4—*Moonstruck.* #5—Through 2/25: *Three Men and a Baby.* Beg. 2/26: *Shoot to Kill.* #6—*Cop.* #7—*For Keeps.* #8—*Broadcast News.* #9—*Ironweed.*

220. OCEANA—Brighton Beach Ave. at Coney Island Ave. (743-4333). #1—*The Nest.* #2—*Shoot to Kill.* #3—Through 2/25: *Satisfaction.* Beg. 2/26: *Frantic.* #4—*Action Jackson.* #5—*Moonstruck.* #6—Through 2/25: *She's Having a Baby.* Beg. 2/26: *Scavengers.*

221. PLAZA—Flatbush Ave. nr. Eighth Ave. (636-0170). #1—*Hope and Glory.* #2—*The Dead.*

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—Through 2/25: *Three Men and a Baby.* Beg. 2/26: *Apprentice to Murder.* #2—*School Daze.* #3—*Shoot to Kill.* #4—*Action Jackson.* #5—Through 2/25: *The Serpent and the Rainbow.* Beg. 2/26: *Scavengers.*

223. WALKER—18th Ave. at 64th St. (232-4500). #1—*Satisfaction.* #2—Through 2/25: *Three Men and a Baby.* Beg. 2/26: *Apprentice to Murder.* #3—*Scavengers.* #4—*Shoot to Kill.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—(545-9470). #1—*Satisfaction.* #2—*School Daze.* #3—*Shoot to Kill.* #4—*Action Jackson.* #5—*The Serpent and the Rainbow.* #6—Through 2/25: *Moonstruck.* Beg. 2/26: *Frantic.*

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*Moonstruck.* #2—*Ironweed.*

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—*Good Morning, Vietnam.* #2—*Shoot to Kill.* #3—*She's Having a Baby.* #4—Through 2/25: *The Dead.* Beg. 2/26: *A Night in the Life of Jimmy Reardon.*

303. CORONA—PLAZA—(639-7722). Through 2/25: *Fatal Attraction.* Beg. 2/26: *Scavengers.*

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*Shoot to Kill.* #2—*Good Morning, Vietnam.* #3—*Satisfaction.* #4—*Cry Freedom.* #5—*The Last Emperor.* #6—Through 2/25: *Broadcast News.* Beg. 2/26: *A Night in the Life of Jimmy Reardon.* #7—Through 2/25: *Throw Mama From the Train.* Beg. 2/26: *Frantic.*

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*She's Having a Baby.* #2—*Ironweed.* #3—*The Serpent and the Rainbow.*

306. FLUSHING—UA QUARTET—(359-6777). #1—*Action Jackson.* #2—*Satisfaction.* #3—Through 2/25: *School Daze.* Beg. 2/26: *Frantic.* #4—Through 2/25: *The Serpent and the Rainbow.* Beg. 2/26: *Scavengers.*

307. FLUSHING—UTOPIA—(454-2323). #1—*She's Having a Baby.* #2—*Good Morning, Vietnam.*

308. FOREST HILLS—CINEMART—(261-2244). #1—Through 2/23: *Three Men and a Baby.* Beg. 2/24: *Wall Street.* #2—*Fatal Attraction; Cinderella.*

309. FOREST HILLS—CONTINENTAL—(544-1020). #1—*Satisfaction.* #2—*The Last Emperor.* #3—*Good Morning, Vietnam.*

310. FOREST HILLS—FOREST HILLS—(261-7866). #1—Through 2/25: *The Dead.* Beg. 2/26: *Frantic.* #2—Through 2/25: *Broadcast News.* Beg. 2/26: *A Night in the Life of Jimmy Reardon.*

311. FOREST HILLS—LOEWS TRYLON—(459-8944). *Moonstruck.*

312. FOREST HILLS—MIDWAY—(261-8572). #1—*Action Jackson.* #2—*Shoot to Kill.* #3—*School Daze.* #4—Through 2/25: *The Nest.* Beg. 2/26: *Scavengers.*

313. FRESH MEADOWS—CINEMA CITY—(357-9100). #1—*Action Jackson.* #2—*Good Morning, Vietnam.* #3—*Satisfaction.* #4—*Shoot to Kill.* #5—*Hope and Glory.*

315. JACKSON HEIGHTS—COLONY—(478-6777). #1—Through 2/25: *Satisfaction.* Beg. 2/26: *Frantic.* #2—*Action Jackson.*

316. JACKSON HEIGHTS—JACKSON—(335-0242). #1—*Shoot to Kill.* #2—Through 2/25: *School Daze.* Beg. 2/26: *Apprentice to Murder.* #3—*The Serpent and the Rainbow.*

317. KEW GARDENS HILLS—MAIN STREET—(268-3636). #1—*Moonstruck.* #2—*She's Having a Baby.*

318. OZONE PARK—CROSSBAY—(848-1738). #1—Through 2/25: *Moonstruck.* Beg. 2/26: *Frantic.* #2—*Three Men and a Baby.* #3—*Satisfaction.*

319. QUEENS VILLAGE—COMMUNITY—(464-7164). #1—*Action Jackson.* #2—*School Daze.*

320. REGO PARK—DRAKE—(457-4002). *Cry Freedom; Batteries Not Included.*

321. ROCKAWAY PARK—SURFSIDE—(945-4632). #1—*Three Men and a Baby.* #2—*The Serpent and the Rainbow.*

322. SUNNYSIDE—CENTER—(784-3050). #1—*Good Morning, Vietnam.* #2—*Shoot to Kill.*

STATEN ISLAND

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400. ELTINGVILLE—AMBOY—(356-3800). #1—*Action Jackson.* #2—*Good Morning, Vietnam.*

401. NEW DORP—HYLAN—(351-6601). #1—*Moonstruck.* #2—*She's Having a Baby.*

402. NEW DORP—LANE—(351-2110). *Shoot to Kill.*

404. NEW DORP—FOX PLAZA—(987-6800). #1—*Satisfaction.* #2—*Cry Freedom.*

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406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*Moonstruck.* #2—*Satisfaction.* #3—*Action Jackson.* #4—*She's Having a Baby.* #5—*The Serpent and the Rainbow.* #6—*Shoot to Kill.* #7—Through 2/25: *Three Men and a Baby.* Beg. 2/26: *Frantic.* #8—Through 2/25: *The Untouchables.* Beg. 2/26: *A Night in the Life of Jimmy Reardon.* #9—Through 2/25: *School Daze.* Beg. 2/26: *Scavengers.* #10—*Good Morning, Vietnam.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—*The Last Emperor.* #2—*Shoot to Kill.*

501. BELLMORE—MOVIES—(783-7200). Through 2/25: *Wall Street.* Beg. 2/26: *Broadcast News.*

502. BETHPAGE—MID-ISLAND—(796-7500). *Broadcast News.*

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—*Action Jackson.* #2—*Cry Freedom.* #3—*Satisfaction.* #4—Through 2/25: *School Daze.* Beg. 2/26: *Frantic.*

504. FRANKLIN SQUARE—FRANLKIN—(775-3257). #1—*Moonstruck.* #2—*Good Morning, Vietnam.* #3—*Shoot to Kill.* #4—*Satisfaction.*

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—*Satisfaction.* #2—*The Serpent and the Rainbow.* #3—*Three Men and a Baby.* #4—*She's Having a Baby.* #5—*Shoot to Kill.* #6—*Moonstruck.* #7—*School Daze.* #8—*Good Morning, Vietnam.*

506. GREAT NECK—SQUIRE—(466-2020). #1—*Ironweed.* #2—*Cry Freedom.* #3—Through 2/25: *Satisfaction.* Beg. 2/26: *Frantic.*

507. HEWLETT—HEWLETT—(791-6768). *Shoot to Kill.*

508. HICKSVILLE—HICKSVILLE—(931-0749). #1—*Action Jackson.* #2—*Three Men and a Baby.*

509. HICKSVILLE—MID-PLAZA—(433-2400). #1—Through 2/25: *The Serpent and the Rainbow.* Beg. 2/26: *Apprentice to Murder.* #2—*Cry Freedom.* #3—Through 2/25: *Satisfaction.* Beg. 2/26: *The Untouchables.* #4—*Shoot to Kill.* #5—*She's Having a Baby.* #6—*Moonstruck.*

510. LAWRENCE—LAWRENCE—(371-0203). #1—*Three Men and a Baby.* #2—*The Serpent and the Rainbow.* #3—*She's Having a Baby.*

511. LEVITTOWN—LEVITTOWN—(731-0516). #1—*Wall Street.* #2—*Broadcast News.*

512. LEVITTOWN—LOEWS NASSAU—(731-5400). #1—*She's Having a Baby.* #2—*Moonstruck.* #3—*Shoot to Kill.* #4—*Ironweed.* #5—*Three Men and a Baby.* #6—*Good Morning, Vietnam.*

513. LONG BEACH—PARK AVENUE—(432-0576). Through 2/25: *Nuts.* Beg. 2/26: *Three Men and a Baby.*

514. LYNBROOK—LYNBROOK—(593-1033). #1—*Ironweed.* #2—*Broadcast News.* #3—Through 2/25: *Satisfaction.* Beg. 2/26: *A Night in the Life of Jimmy Reardon.* #4—*The Dead.*

515. MALVERNE—TWIN—(599-6966). #1—*Cry Freedom.* #2—*Wall Street.*

516. MANHASSET—MANHASSET—(627-7887). #1—Through 2/25: *She's Having a Baby.* Beg. 2.26: *A Night in the Life of Jimmy Reardon.* #2—*Good Morning, Vietnam.* #3—*Broadcast News.*

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—*Action Jackson.* #2—*Moonstruck.* #3—*Three Men and a Baby.* #4—*Satisfaction.* #5—*School Daze.* #6—*Good Morning, Vietnam.* #7—*Cry Freedom.* #8—Throguj 2/25: *The Serpent and the Rainbow.* Beg. 2/26: *Frantic.* #9—Through 2/25: *Shoot to Kill.* Beg. 2.26: *A Night in the Life of Jimmy Reardon.*

518. MASSAPEQUA—PEQUA—(799-6464). *Shoot to Kill.*

519. MERRICK—TWIN—(546-1270). #1—*Broadcast News.* #2—*Shoot to Kill.*

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*Broadcast News.* #2—*Cry Freedom.*

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—*Action Jackson.* #2—Program Unavailable.

523. PORT WASHINGTON—MOVIES—(944-6200). #1—*Satisfaction.* #2—*Hope and Glory.* #3—*Shoot to Kill.* #4—*Cry Freedom.* #5—*Moonstruck.*

525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—*Good Morning, Vietnam.* #2—*Moonstruck.*

526. ROSLYN—ROSLYN—(621-8488). #1—*The Last Emperor.* #2—*The Dead.*

527. SYOSSET—SYOSSET—(921-5810). #1—Through 2/25: *The Last Emperor.* Beg. 2.26: *Frantic.* #2—*Broadcast News.* #3—*Ironweed.*

528. SYOSSET—UA CINEMA 150—(364-0700). *Good Morning, Vietnam.*

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*Cry Freedom.* #2—*The Serpent and the Rainbow.* #3—*Ironweed.* #4—*School Daze.* #5—*Three Men and a Baby.* #6—*She's Having a Baby.* #7—*Good Morning, Vietnam.* #8—*Raw.* #9—*Action Jackson; Batteries Not Included.* #10—*Fatal Attraction.* #11—*Shoot to Kill.* #12—*Moonstruck; Cinderella.* #13—*The Last Emperor; Satisfaction.*

531. WANTAGH—WANTAGH—(781-6969). *Wall Street.*

532. WESTBURY—DRIVE-IN—(334-3400). #1—*Action Jackson.* #2—*Satisfaction.* #3—*Frantic.*

533. WESTBURY—WESTBURY—(333-1911). #1—*Jean de Florette.* #2—*Manon of the Spring.* #3—*Dark Eyes.* #4—*My Life as a Dog.*

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—Through 2/25: *The Nest.* Beg. 2/26: *Scavengers.* #2—Through 2/25: *Ironweed.* Beg. 2/26: *A Night in the Life of Jimmy Reardon.* #3—*Satisfaction.*

601. BABYLON—SOUTH BAY—(587-7676). #1—Through 2/25: *She's Having a Baby.* Beg. 2/26: *The Untouchables.* #2—*Good Morning, Vietnam.* #3—*The Serpent and the Rainbow.*

602. BAY SHORE—CINEMA—(665-1722). *Action Jackson.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*Moonstruck.* #2—*The Dead.*

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*Throw Mama From the Train.* #2—*She's Having a Baby.* #3—*Three Men and a Baby.* #4—*Satisfaction.* #5—*School Daze; Batteries Not Included.* #6—*Ironweed.* #7—*Shoot to Kill.* #8—*Cry Freedom.* #9—*Good Morning, Vietnam.* #10—*Moonstruck.* #11—*The Serpent and the Rainbow.* #12—*Action Jackson.*

608. COMMACK—MULTIPLEX—(462-6953). #1—*She's Having a Baby.* #2—*Satisfaction.* #3—*Action Jackson.* #4—*Cry Freedom.* #5—*Three Men and a Baby.* #6—*Shoot to Kill.* #7—*The Serpent and the Rainbow.* #8—*Batteries Not Included; Fatal Attraction.* #9—*Broadcast News.* #10—*Good Morning, Vietnam.* #11—*Moonstruck.* #12—*Ironweed; School Daze.*

609. COMMACK—CINEPLEX ODEON—(499-4545). #1—*The Untouchables.* #2—*Wall Street.*

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*Good Morning, Vietnam.* #2—*Moonstruck.* #3—*Shoot to Kill.* #4—*Action Jackson.* #5—*Ironweed.* #6—*Satisfaction.* #7—Through 2/25: *The Serpent and the Rainbow.* Beg. 2/26: *A Night in the Life of Jimmy Reardon.* #8—Program Unavailable. Beg. 2/26: *Frantic.*

611. CORAM—PINE—(698-6442). #1—*Wall Street.* #2—*Three Men and a Baby.* #3—*Throw Mama From the Train; Cinderella.* #4—*Fatal Attraction.*

612. EAST HAMPTON—CINEMAS—(324-0448). #1—*The Last Emperor.* #2—*Moonstruck.* #3—*The Dead.* #4—*Ironweed.* #5—Through 2/25: *Broadcast News.* Beg. 2/26: *Frantic.*

613. ELWOOD—ELWOOD—(499-7800). #1—*Moonstruck.* #2—Program Unavailable.

616. HUNTINGTON—SHORE—(421-5200). #1—*Good Morning, Vietnam.* #2—*Shoot to Kill.* #3—*Broadcast News.* #4—*Cry Freedom.*

617. HUNTINGTON STATION—WHITMAN—(423-1300). *Moonstruck.*

618. ISLIP—ISLIP—(581-5200). #1—*Good Morning, Vietnam.* #2—*Shoot to Kill.* #3—*Satisfaction.*

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). *Broadcast News.*

620. LINDENHURST—LINDENHURST—(888-5400). *For Keeps.*

621. MATTITUCK—MATTITUCK—(298-4405). #1—*Moonstruck.* #2—*Satisfaction.* #3—*She's Having a Baby.* #4—*The Last Emperor.* #5—*Hope and Glory.* #6—*Shoot to Kill.*

623. NORTHPORT—NORTHPORT—(261-8600). *For Keeps.*

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—Through 2/25: *Hope and Glory.* Beg. 2/26: *Frantic.* #2—Through 2/25: *The Nest.* Beg. 2/26: *Rampage.* #3—*She's Having a Baby.* #4—*Satisfaction.* #5—*Moonstruck.* #6—Through 2/25: *The Serpent and the Rainbow.* Beg. 2/26: *Scavengers.* #7—Through 2/25: *School Daze.* Beg. 2/26: *A Night in the Life of Jimmy Reardon.* #8—*Shoot to Kill.* #9—*Good Morning, Vietnam.* #10—Through 2/25: *Three Men and a Baby.* Beg. 2/26: *Apprentice to Murder.* #11—*Cry Freedom.* #12—*Ironweed.* #13—*Action Jackson.*

626. PATCHOGUE—TRIPLEX—(475-0601). #1—*The Untouchables.* #2—Through 2/25: *Raw.* Beg. 2/26: *The Serpent and the Rainbow.* #3—Through 2/25: *Broadcast News.* Beg. 2/26: *Three Men and a Baby.*

627. PORT JEFFERSON—MINI EAST—(928-6555). *Shoot to Kill.* **WEST**—*The Last Emperor.*

630. SAG HARBOR—SAG HARBOR—(725-0010). Through 2/25: *King Lear.* Beg. 2/26: *Hope and Glory.*

631. SAYVILLE—SAYVILLE—(589-0232). #1—*Hope and Glory.* #2—*She's Having a Baby.* #3—*Shoot to Kill.*

633. SMITHTOWN—SMITHTOWN—(265-1551). Through 2/25: *Satisfaction.* Beg. 2/26: *Frantic.*

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—*Good Morning, Vietnam.* #2—*Cry Freedom.* #3—*She's Having a Baby.* #4—Through 2/25: *Satisfaction.* Beg. 2/26: *A Night in the Life of Jimmy Reardon.* #5—Through 2/25: *Shoot to Kill.* Beg. 2/26: *Broadcast News.*

635. STONY BROOK—LOEWS—(751-2300). #1—*Good Morning, Vietnam.* #2—*Moonstruck.* #3—*She's Having a Baby.*

636. WEST ISLIP—TWIN—(669-2626). #1—*Shoot to Kill.* #2—*The Princess Bride; Three Men and a Baby.*

637. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*Moonstruck.* #2—*Good Morning, Vietnam.*

638. WESTHAMPTON—WESTHAMPTON—(288-1500). Through 2/25: *Broadcast News.* Beg. 2/26: *Shoot to Kill.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—*Good Morning, Vietnam.* #2—*Moonstruck.*

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—*Ironweed.* #2—*The Last Emperor.* #3—*Satisfaction.*

703. GREENBURGH—CINEMA 100—(946-4680). #1—*Moonstruck.* #2—*School Daze.*

704. HARRISON—CINEMA—(835-5952). *Shoot to Kill.*

705. HARTSDALE—CINEMA—(428-2200). #1—*She's Having a Baby.* #2—*Broadcast News.* #3—*Cry Freedom.* #4—*Empire of the Sun.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*Shoot to Kill.* #2—*Action Jackson.* #3—*She's Having a Baby.* #4—*Three Men and a Baby.* #5—*Good Morning, Vietnam.* #6—*Moonstruck.* #7—*Ironweed.* #8—*The Serpent and the Rainbow.* #9—*Satisfaction.* #10—*Cry Freedom.*

707. LARCHMONT—PLAYHOUSE—(834-3001). *The Dead.*

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*Good Morning, Vietnam.* #2—Through 2/25: *Satisfaction.* Beg. 2/26: *Frantic.* #3—*Action Jackson.* #4—*Broadcast News.*

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—*Satisfaction.* #2—*Cry Freedom.* #3—*She's Having a Baby.* #4—Through 2/25: *Broadcast News.* Beg. 2/26: *Frantic.* #5—*Shoot to Kill.*

710. MOUNT VERNON—PARKWAY—(664-3311). *The Glass Menagerie.*

711. NEW ROCHELLE—PROCTORS—(632-1100). #1—*The Untouchables.* #2—*Action Jackson.*

712. NEW ROCHELLE—TOWN—(632-9700). *Moonstruck.*

713. OSSINING—ARCADIAN—(941-5200). #1—*Throw Mama From the Train.* #2—*She's Having a Baby.* #3—*Fatal Attraction.*

714. PEEKSKILL—BEACH—(737-6262). #1—Through 2/25: *The Untouchables.* Beg. 2/26: *Frantic.* #2—*Three Men and a Baby.* #3—*Broadcast News.* #4—*Moonstruck.*

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—*Good Morning, Vietnam.* #2—*She's Having a Baby.* #3—*Satisfaction.* #4—*Action Jackson.*

716. PELHAM—PICTURE HOUSE—(738-3160). *Shoot to Kill; Young and Innocent.*

718. RYE—RYE RIDGE—(939-8177). #1—*Ironweed.* #2—*She's Having a Baby.*

719. SCARSDALE—FINE ARTS—(723-6699). *The Dead.*

720. SCARSDALE—PLAZA—(725-0078). *Fatal Attraction.*

721. WHITE PLAINS—GALLERIA—(997-8198). #1—*Action Jackson.* #2—*Satisfaction.*

722. YONKERS—CENTRAL PLAZA—(793-3232). #1—*Wall Street.* #2—*Good Morning, Vietnam.* #3—*Three Men and a Baby.* #4—*Moonstruck.*

723. YONKERS—MOVIELAND—(793-0002). #1—*Broadcast News.* #2—Program Unavailable. #3—Program Unavailable. #4—Program Unavailable. #5—Program Unavailable. #6—*She's Having a Baby.*

724. YONKERS—NEW BROADWAY—(423-0515). #1—*Shoot to Kill.* #2—*Action Jackson.* #3—*School Daze.*

725. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-1500). #1—*Cry Freedom.* #2—Through 2/25: *The Serpent and the Rainbow.* Beg. 2/26: *Frantic.* #3—*Shoot to Kill.* #4—*Moonstruck.* #5—Through 2/25: *For Keeps; School Daze.* Beg. 2/26: *A Night in the Life of Jimmy Reardon.* #6—*Ironweed.* #7—*The Last Emperor.*

726. YORKTOWN HEIGHTS—TRIANGLE—(245-8850). #1—*Throw Mama From the Train.* #2—*Wall Street.*

Rockland County

752. NANUET—MALL—(623-6336). *The Dead.*

753. NANUET—MOVIES—(623-0211). #1—*Moonstruck.* #2—*Three Men and a Baby.* #3—*Serpent and the Rainbow.* #4—*Good Morning, Vietnam.* #5—*Cry Freedom.*

755. NEW CITY—TOWN—(634-5100). #1—*Satisfaction.* #2—*Moonstruck.*

756. NEW CITY—UA CINEMA 304—(634-8200). #1—Through 2/25: *Good Morning, Vietnam.* Beg. 2/26: *A Night in the Life of Jimmy Reardon.* #2—Through 2/25: *Action Jackson.* Beg. 2/26: *Frantic.*

757. NYACK—CINEMA EAST—(358-6631). *Shoot to Kill.*

759. PEARL RIVER—CENTRAL—(735-2530). #1—*She's Having a Baby.* #2—*Satisfaction.*

760. PEARL RIVER—PEARL RIVER—(735-6500). *Moonstruck.*

761. SPRING VALLEY—CINEMA 45—(352-1445). *Good Morning, Vietnam.*

762. SPRING VALLEY—PIX—(425-6902). #1—*She's Having a Baby.* #2—*Ironweed.*

763. STONY POINT—9 W—(942-0303). *Cinderella; Fatal Attraction.*

764. SUFFERN—LAFAYETTE—(357-6030). *Three Men and a Baby.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—FINE ARTS—(775-0070). #1—*Ironweed.* #2—Through 2/25: *The Serpent and the Rainbow.* Beg. 2/26: *Cry Freedom.*

801. DANBURY—CINE—(743-2200). #1—*Satisfaction.* #2—*Good Morning, Vietnam.* #3—*Moonstruck.*

802. DANBURY—CINEMA—(748-2923). #1—*Three Men and a Baby.* #2—*The Last Emperor.*

803. DANBURY—PALACE—(748-7496). #1—*She's Having a Baby.* #2—*Shoot to Kill.* #3—*Action Jackson.*

805. FAIRFIELD—COMMUNITY—(255-6555). #1—*Shoot to Kill.* #2—*Three Men and a Baby.*

806. FAIRFIELD—COUNTY—(334-1411). Program Unavailable.

807. GREENWICH—CINEMA—(869-6030). #1—*Cry Freedom.* #2—*The Dead.*

808. GREENWICH—PLAZA—(869-4030). #1—*Broadcast News.* #2—*The Last Emperor.* #3—*Ironweed.*

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—*Good Morning, Vietnam.* #2—*Ironweed.*

810. NORWALK—CINEMA—(838-4504). #1—*Broadcast News.* #2—*School Daze.*

811. NORWALK—NORWALK—(866-9202). *The Serpent and the Rainbow.*

812. RIDGEFIELD—CINEMA—(438-3338). *Three Men and a Baby.*

813. SOUTH NORWALK—SONO—(866-9202). Through 2/25: *The Dead.* 2/26–3/7: *Dark Eyes.*

814. SPRINGDALE—STATE—(325-0250). Program Unavailable.

815. STAMFORD—AVON—(324-9205). #1—*Action Jackson.* #2—*School Daze.*

816. STAMFORD—CINEMA—(324-3100). #1—*Good Morning, Vietnam.* #2—*She's Having a Baby.* #3—*Shoot to Kill.*

817. STAMFORD—RIDGEWAY—(323-5000). #1—*Moonstruck.* #2—*Satisfaction.*

818. STRATFORD—UA STRATFORD SQUARE—(377-5056). #1—*Ironweed.* #2—*Three Men and a Baby.* #3—*Satisfaction.* #4—*The Untouchables.* #5—*Shoot to Kill.* #6—*Three Men and a Baby.*

819. TRUMBULL—TRANS-LUX—(374-0462). #1—*Good Morning, Vietnam.* #2—*She's Having a Baby.* #3—*Empire of the Sun.*

820. WESTPORT—FINE ARTS—(227-3324). #1—*Ironweed.* #2—*She's Having a Baby.* #3—(227-9619). *The Last Emperor.* #4—(226-6666). *Good Morning, Vietnam.*

821. WESTPORT—POST—(227-0500). *Moonstruck.*

822. WILTON—CINEMA—(762-5678). *Shoot to Kill.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN—(997-6873). #1—*She's Having a Baby.* #2—*Good Morning, Vietnam.* #3—*Action Jackson; Hope and Glory.*

901. JERSEY CITY—HUDSON PLAZA—(433-1100). #1—*Fatal Attraction.* #2—*Satisfaction.*

902. JERSEY CITY—STATE—(653-5200). #1—*School Daze.* #2—*The Nest.* #3—*Action Jackson.* #4—*The Serpent and the Rainbow; Shoot to Kill.*

903. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). #1—*She's Having a Baby.* #2—*Satisfaction.* #3—*The Serpent and the Rainbow.* #4—*School Daze.* #5—*Three Men and a Baby.* #6—*Ironweed.* #7—*For Keeps.* #8—*The Last Emperor.*

904. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—*Moonstruck.* #2—*Action Jackson.* #3—*Broadcast News.* #4—*Good Morning, Vietnam.* #5—*Shoot to Kill.* #6—*The Dead.*

906. WEST NEW YORK—MAYFAIR—(865-2010). Program Unavailable.

Essex County

910. BLOOMFIELD—CENTER—(748-7900). *Action Jackson.*

911. BLOOMFIELD—ROYAL—(748-3555). #1—*The Untouchables.* #2—*Serpent and the Rainbow.*

912. CEDAR GROVE—CINEMA 23—(239-1462). Through 2/25: *Satisfaction.* Beg. 2/26: *A Night in the Life of Jimmy Reardon.*

913. IRVINGTON—CASTLE—(372-9324). #1—Program Unavailable. #2—Program Unavailable.

914. LIVINGSTON—COLONY—(992-0800). *Good Morning, Vietnam.*

915. MAPLEWOOD—MAPLEWOOD—(763-3100). *The Last Emperor.*

916. MILLBURN—MILLBURN—(376-0800). #1—*Moonstruck.* #2—*Cry Freedom.*

917. MONTCLAIR—CLARIDGE—(746-5564). #1—*Good Morning, Vietnam.* #2—*Moonstruck.* #3—*Cry Freedom.*

918. MONTCLAIR—WELLMONT—(783-9500). #1—*Shoot to Kill.* #2—*Three Men and a Baby.* #3—*School Daze.*

919. NUTLEY—FRANKLIN—(667-1777). #1—Program Unavailable. #2—Program Unavailable. #3—Program Unavailable.

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—*Ironweed.* #2—*The Dead.* #3—*Wall Street.*

921. WEST ORANGE—ESSEX GREEN—(731-7755). #1—*Satisfaction.* #2—*Broadcast News.* #3—*She's Having a Baby.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). *Fatal Attraction; Cinderella; Batteries Not Included.*

931. CRANFORD—CRANFORD—(276-9120). #1—Program Unavailable. #2—*Moonstruck.*

932. ELIZABETH—ELMORA—(352-3483). Program Unavailable.

933. LINDEN—QUAD—(925-9787). #1—*Moonstruck.* #2—*Shoot to Kill.* #3—*Good Morning, Vietnam.* #4—*The Serpent and the Rainbow; Cinderella.*

935. UNION—LOST PICTURE SHOW—(964-4497). *The Dead.*

936. UNION—UNION—(686-4373). #1—*She's Having a Baby.* #2—*Good Morning, Vietnam.*

937. WESTFIELD—RIALTO—(232-1288). #1—Through 2/25: *Ironweed.* Beg. 2/26: *A Night in the Life of Jimmy Reardon.* #2—*Shoot to Kill.* #3—*Broadcast News.*

938. WESTFIELD—TWIN—(654-4720). #1—*Three Men and a Baby.* #2—*Good Morning, Vietnam.*

Bergen County

950. BERGENFIELD—TWIN—(385-1600). #1—*Good Morning, Vietnam.* #2—*She's Having a Baby.*

951. CLOSTER—CLOSTER—(768-8800). *Shoot to Kill.*

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—*She's Having a Baby.* #2—*Good Morning, Vietnam.* #3—*Shoot to Kill.* #4—*The Serpent and the Rainbow.*

953. EMERSON—TOWN—(261-1000). #1—*Satisfaction.* #2—*Ironweed.*

954. FAIR LAWN—HYWAY—(796-1717). #1—*School Daze.* #2—*The Last Emperor.*

955. FAIRVIEW—TWIN—(941-2424). #1—*Moonstruck.* #2—Program Unavailable.

956. FORT LEE—LINWOOD—(944-6900). #1—*Broadcast News.* #2—Through 2/25: *Satisfaction.* Beg. 2/26: *Frantic.*

958. OAKLAND—TWIN—(337-4478). #1—*Fatal Attraction.* #2—*Shoot to Kill.*

959. PARAMUS—CINEMA 35—(845-5070). *Ironweed.*

960. PARAMUS—DRIVE-IN—(368-1440). Program Unavailable.

961. PARAMUS—BERGEN MALL—(845-4449). *The Dead.*

962. PARAMUS—ROUTE 4—(487-7909). #1—*Moonstruck.* #2—*Empire of the Sun.* #3—*The Untouchables.* #4—*Cry Freedom.* #5—*Three Men and a Baby.* #6—*Good Morning, Vietnam.* #7—*Action Jackson.* #8—*The Serpent and the Rainbow.* #9—*Broadcast News.* #10—*She's Having a Baby.*

963. PARAMUS—ROUTE 17—(843-3830). #1—*Shoot to Kill.* #2—*Satisfaction.* #3—*Wall Street.*

964. RAMSEY—CINEMA—(825-2090). Program Unavailable.

966. RIDGEFIELD PARK—RIALTO—(641-0617). *Three Men and a Baby.*

967. RIDGEWOOD—WARNER—(444-1234). #1—*Good Morning, Vietnam.* #2—*She's Having a Baby.* #3—*Satisfaction.* #4—*Broadcast News.*

968. RUTHERFORD—WILLIAMS—(933-3700). #1—*Three Men and a Baby; Pinocchio and the Emperor of the Night.* #2—*Throw Mama From the Train.*

969. TEANECK—MOVIE CITY—(836-3334). #1—*Ironweed.* #2—*Satisfaction.* #3—*Shoot to Kill; Pinocchio and the Emperor of the Night.*

970. TENAFLY—CINEMA 4—(871-8889). #1—*Moonstruck.* #2—*The Dead.* #3—*Satisfaction.* #4—*Broadcast News; Cinderella.*

971. WASHINGTON TOWNSHIP—CINEMA—(666-2221). #1—*Moonstruck.* #2—*Fatal Attraction.* #3—*Cry Freedom.*

972. WESTWOOD—PASCACK—(664-3200). #1—Through 2/25: *Shoot to Kill.* Beg. 2/26: *Frantic.* #2—Through 2/25: *Good Morning, Vietnam.* Beg. 2/26: *A Night in the Life of Jimmy Reardon.* #3—*Broadcast News.* #4—*Three Men and a Baby.*

BRIEF MOVIE REVIEWS

COMPILED BY CATHY HAINER

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE	
G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York*'s critic.**

ACTION JACKSON—(1 hr. 33 min.; 1988) While investigating a series of Union official slayings, a Detroit cop uncovers an auto magnate's plot to take control of the Unions. With Carl Weathers, Craig T. Nelson, and Vanity. Written by Robert Reneau. Dir. Craig T. Baxley. R. **25, 31, 67, 89, 90, 92, 100, 104, 106, 107, 109, 111, 112, 207, 208, 209, 210, 213, 218, 220, 222, 300, 306, 312, 313, Read 315, Read 316, 319, 400, 406, 503, 508, 517, 521, 530, 532, 602, 606, 608, 610, 625, 706, 708, 711, 715, 721, 724, 756, 803, 815, 900, 902, 904, 910, 962**

ALOHA SUMMER—(1 hr. 45 min. 1988) Six young men from diverse cultural and economic backgrounds confront the racial tensions present in 1959 Hawaii. With Chris Makepeace, Don Michael Paul, and Tia Carrere. Screenplay by Mike Greco and Bob Benedetto. Dir. Tommy Lee Wallace. PG. **33**

APPRENTICE TO MURDER—(1 hr. 34 min.; 1988) A practitioner of medieval medicine comes to believe he is the victim of an evil spell as he teaches a local young man his medical secrets. Donald Sutherland, Chad Lowe, and Mia Sara. Screenplay by Alan Scott and Wesley Moore. Dir. R. L. Thomas. PG-13. **32, 67, 222, 223, 316, 625**

★ **AU REVOIR LES ENFANTS (GOOD-BYE, CHILDREN)**—(1 hr. 43 min.; 1987) In French, Eng. subtitles. Louis Malle returns to France and reclaims his greatness in this fictionalized memoir of the cold winter of 1943–1944, when he boarded at a Catholic school near Fontainebleau and nearly betrayed—through intellectual vanity—a young Jewish student to the Nazis. The hero, 11-year-old Julien (Gaspard Manesse), is a mama's boy who wets his bed at night, a proud, intelligent, and infantile child who bristles when a new boy with intelligence equal to his own, Bonnet (Raphaël Fetjö), enters his class. Bonnet, tall, tentative, rather stand-offish, is a Jew being hid (illegally) by the Carmelite monks who run the school. Julien doesn't quite know what a Jew is, but he knows they are hated, and he uses that against Bonnet, failing to realize that his clever taunts (offering him pork paté on a cracker) are an open threat to expose him. Malle works with precision and restraint. The movie is quiet, rather sombre, but its grip on the audience tightens and tightens—the last scene is one of the most moving in recent films. A classic of European cinema. (2/22/88) PG. **55**

★ **BROADCAST NEWS**—(2 hr. 13 min.; 1987) This chatty, compulsively entertaining romantic comedy set at a network news bureau in Washington, D.C. feels like the best TV sitcom ever made. The wiry, energetic Holly Hunter, a sort of female Mickey Rooney, stars as Jane Craig, an obsessively ethical person who cheats herself out of happiness. Two men admire her and struggle for her love: Aaron Altman (Albert Brooks), an ace reporter who tries, and fails, to be an anchorman, and whose professional and romantic failure is turning him into an embittered spoilsport; and Tom Grunick (William Hurt), a rather ignorant yet shrewdly calculating smoothie who ascends to power because he's perfect for television. Writer-directer James L. Brooks is observant and funny about such things as ambition and self-interest, and he mixes the romantic stresses right into the working day, which is quite a feat. But Brooks can't break free of the cloying side of his TV background. The characters analyze their feelings constantly until the movie seems more like therapy than drama. And *Broadcast News* is too moralistic about the corruptions of "entertainment" in TV news—as if entertainment and show-business (for instance, Edward R. Murrow's glamorous, smoke-enshrouded theatricality) were not endemic from the beginning. Yet none of this stops the movie from being great fun. (1/4/88) R. **21, 31, 53, 84, 214, 218, 219, 304, 310, 501, 502, 511, 514, 516, 519, 520, 527, 608, 612, 616, 619, 626, 634, 638, 705, 708, 709, 714, 723, 808, 810, 904, 921, 937, 956, 962, 967, 970, 972**

COP—(1 hr. 50 min.; 1988) When the great actor James Woods reads a script, the only thing he must notice is whether his own part is fat and crazy. As a rule-breaking L.A. cop who ravages his private life (now where did *that* idea come from?), he has some great ranting moments in this movie, and he amuses himself considerably in a mock seduction of Lesley Ann Warren, who plays a fluttering-dingbat feminist poet. But this violent thriller about tracking a serial murderer makes no sense whatsoever, and it plays a dirty trick on the audience: After setting up a great many clues, the movie gives us, as the murderer, a character who hasn't appeared in an earlier scene. With Charles Haid. Dir. James B. Harris. (2/22/88) R. **32, 67, 108, 219, 503, 517, 818**

CRAZY MOON—(1 hr. 30 min.; 1988) An off-beat love story about an eccentric rich kid with a passion for big band music and a free-spirited deaf girl. With Kiefer Sutherland and Vanessa Vaughan. Written by Tom Berry and Stefan Wodoslawsky. Dir. Allan Eastman. PG-13. **45**

CRY FREEDOM—(2 hr. 35 min.; 1987) Sir Richard Attenborough's mournful and lofty film about South Africa is a major event in the history of liberal agitation but, alas, almost no event at all in the history of film. The movie gives us a sense of the size and beauty of the South African terrain, and we get some nicely delivered lectures on the evils of apartheid, but *Cry Freedom* is closer to disquisition than drama—the outrage is created from way outside. The liberal white journalist Donald Woods (Kevin Kline, in a fine performance) becomes the lens through which we see the country. Woods makes friends with the talented black leader Stephen Biko (Denzel Washington) in 1975 and listens raptly as Biko expounds the necessity for "black consciousness"—the notion that blacks have to take pride in their own traditions and run their own political groups without the leadership or the aid of whites, however friendly. Washington makes Biko a dazzlingly intelligent man with a special gift of temperament. When Biko dies (murdered by the security police) halfway through the film, Attenborough shifts the movie to an adventure story—the escape of Donald Woods (carrying a manuscript about Biko) and his family from hellish South Africa. Unwittingly, Attenborough has equated the regeneration of a white man's conscience with the suffering experienced by the entire black population. A sense of irrelevance overpowers the movie. Written by John Briley. (11/16/87) PG. **89, 90, 101, 112, 200, 213, 304, 320, 404, 506, 509, 515, 517, 520, 523, 530, 606, 608, 616, 625, 634, 705, 706, 709, 724, 753, 800, 807, 916, 917, 962, 971**

★ **THE DEAD**—(1 hr. 23 min.; 1987) John Huston's film, an adaptation of James Joyce's great story "The Dead," from *Dubliners*, is a beautiful work that nevertheless softens its source in ways that are disorienting. The hero, Gabriel Conroy (Donal McCann), is a university professor and book reviewer who presides uneasily at the elaborate after-Christmas party given by his spinster aunts in Dublin. Later, in his hotel room, at his wife's side, he undergoes an extreme and entirely unexpected mortification, and he commences an internal monologue (from the final pages of the story), grieving over himself, his wife, all of Ireland. The party we have been witnessing, however, re-created by Huston with surprising warmth, is anything but "dead"—the people, on the contrary, seem vibrantly alive. Thus the monologue is left hanging a bit. But it's a smooth and beautiful piece of filmmaking nonetheless, with eloquent, detailed performances by a large cast of great Irish actors, and the haunting Anjelica Huston as Gabriel's wife, Gretta. Included in the cast are Donal Donnelly and Marie Kean. Adaptation by Huston's son, Tony. (1/18/88) PG. **11, 45, 85, 221, 302, 310, 514, 526, 603, 612, 707, 719, 752, 807, 813, 904, 920, 935, 961, 970**

DISTANT HARMONY—(1 hr. 25 min.; 1988) A portrait of Luciano Pavarotti's 1986 tour of China. Dir. DeWitt Sage. **43**

★ **EMPIRE OF THE SUN**—(2 hr. 31 min.; 1987) Steven Spielberg's China epic is spectacular, hallucinatory, overwrought, exhausting. His eleven-year-old hero, Jim Graham (Christian Bale), is a boy from a wealthy British family in Shanghai in 1941, a dreamy kid who loves flying more than anything and idolizes the Japanese. When the Japanese, after Pearl Harbor, suddenly round up the European community, Jim, separated from his parents and nearly starving, has to learn to tell friends from enemies in order to survive. Despite huge crowd scenes (actually shot in Shanghai), this immense movie stays close to what Jim is thinking and feeling. Observed from the odd angles of his point of view, objects, people, and geography loom strangely. The movie has a consistently visionary quality; Spielberg makes an epic sprung from a child's fear and need, an epic in a style of innocent expressionism. In the second half of the movie, Jim, living in a prison camp, gives up on the British, who have standards but are hapless and weak, and is drawn instead to the Americans, a ratty bunch who know how to survive. He becomes a protégé of the cynical Basie (John Malkovich) who runs the black market. Sections of the movie are a little amorphous, but Spielberg pulls things together brilliantly in the end. The climax: an attack by P-51 Mustang fighters, silvery and gleaming in the sun. Photographed by Allen Daviau. (12/14/87) PG. **7, 33, 61, 87, 705, 819, 962**

END OF THE LINE—(1 hr. 45 min.; 1988) Two lifelong railroad workers take their fate into their own hands when the president of the railroad decides to abandon the rail in favor of an air freight company. With Levon Helm, Kevin Bacon, and Mary Steenburgen. Written by John Wohlbrook and Jay Russell. Dir. Russell. PG. **84**

THE FAMILY—(2 hr. 7 min.; 1988) The milestones of life are explored with humor and horror in this saga of 80 years in the life of an Italian family. With Vittorio Gassman, Fanny Ardant, and Stefania Sandrelli.

Screenplay by Ruggero Maccari, Furio Scarpelli, and Ettore Scola. Dir. Scola. PG. **82**

FATAL ATTRACTION—(2 hr.; 1987) It starts as a shrewdly observed, nuanced drama of New York life and manners. Glenn Close, as a rather voracious single woman working in publishing, seduces married man Michael Douglas, and they spend the weekend together. When he tells her it's over, he's returning to his happy life with his wife and child, she flares up and won't let him go. There's an edge of desperation to Close's portrait that is frightening, but her case against Douglas makes plenty of sense. Then the filmmakers (writer James Dearden; director Adrian Lyne), who have created the Close character using feminist perceptions and arguments, give way to male paranoia and betray her altogether. They turn her into a knife-wielding monster, and the picture becomes despicable—a ghoulish horror picture with blood thrills for the jaded. It's a tense, fascinating and original movie until it falls to pieces. With lovely Anne Archer as the wife. (10/5/87) R. **36, 85, 112, 202, 303, 308, 530, 608, 611, 713, 720, 763, 901, 930, 958, 971**

5 CORNERS—(1 hr. 32 min.; 1988) The scary character actor John Turturro, playing Heinz, the neighborhood psycho, is much the best thing in this rather half-hearted attempt to do an urban *American Graffiti*. It's the southeast Bronx in 1964, and America is on the cusp of social change—neighborhood girls are sniffing glue and a former street brawler has taken up Dr. Martin Luther King Jr.'s doctrines of nonviolence. Turturro, who is hook-nosed, with a long, receding chin, gives Heinz a high giggle and glaring, burning righteousness—he dares the world not to see him (the performance couldn't be more emblematic of the fate of a character actor trying to make an impression). As for the rest, writer John Patrick Shanley and director Tony Bill don't develop enough neighborhood atmosphere; they allow characters to present their calling cards rather than taking their identity from the streets, the shops, the bars. Despite some violence, the movie feels cautious and uncommitted. With Jodie Foster as a sweet neighborhood girl. (2/1/88) R. **10, 53**

FOR KEEPS—(1 hr. 38 min.; 1988) When a straight-A high school student gets pregnant, she and her boyfriend must deal with the problems of marriage and parenthood. With Molly Ringwald and Randall Batinkoff. Screenplay by Tim Kazurinsky and Denise DeClue. Dir. John G. Avildsen. PG-13. **7, 33, 219, 623, 724, 903**

FRANTIC—(1 hr. 50 min.; 1988) An American heart surgeon arrives in Paris for a convention only to find that his wife has mysteriously vanished. With Harrison Ford, Betty Buckley, and Emmanuelle Seigner. Screenplay by Roman Polanski and Gerald Brach. Dir. Polanski. R. **24, 31, 61, 85, 210, 220, 300, 304, 306, 310, 315, 318, 406, 610, 612, 625, 633, 708, 709, 714, 724, 756, 956, 972**

GOOD MORNING, VIETNAM—(1 hr. 59 min.; 1987) Robin Williams's astonishing mouth has been reactivated in this comedy set in Vietnam in 1965. Arriving in Saigon, Williams, an Armed Forces Radio disc jockey, does long, long riffs into the microphone, and his multilevel consciousness and gonzo joking make instant contact with the way the grunts, in that dangerous period, feel about their lives. There's a great subject buried here—the way popular culture, in the sixties, pulled together paranoid, fragmented people. But the screenwriter, Mitch Markowitz, has produced a screenplay derived from the harmless service comedies of the fifties in which fun-loving enlisted men outwit stuffed-shirt officers, men with no laughter in their souls. Barry Levinson's direction is surprisingly slipshod, and the movie also makes the disastrous, inconceivable error of patronizing the Vietnamese. In the end, Robin Williams is cool and everyone else isn't. So what? With Bruno Kirby. (1/4/88) R. **10, 22, 41, 55, 85, 106, 110, 112, 200, 202, 203, 214, 219, 302, 304, 307, 309, 313, 322, 400, 406, 504, 505, 512, 516, 517, 525, 528, 530, 601, 606, 608, 610, 616, 618, 625, 634, 635, 637, 700, 706, 708, 715, 722, 753, 756, 761, 801, 809, 816, 819, 820, 900, 904, 914, 917, 933, 936, 938, 950, 952, 962, 967, 972**

THE GRAND HIGHWAY—(1 hr. 44 min.; 1988) In French, Eng. subtitles. A clichéd heart-warmer from rural France that has nevertheless been put together, by writer-director Jean-Loup Hubert, with considerable formal control. A young mother leaves her nine-year-old son with a warring couple (Anémone and Richard Bohringer), and the boy, vulnerable and needy, turns the two egotistical and quarrelsome grown-ups into parents. The movie wouldn't be much were it not for Anémone, a tall, horse-faced near-beauty whose physical presence suggests a constant battle between sensuality and prudishness. Her small-town wife wants to become a priss—she feels herself an aggrieved woman—and yet her walk has an odd, provocative bump to it. She is constantly violating her own nature, and Anémone makes her both goosey and passionate. (2/15/88) **50**

HAIRSPRAY—(1 hr. 34 min.; 1988) Reviewed in this issue. PG. **62, 85**

HIGH TIDE—(1 hr. 43 min.; 1988) Lilli, a back-up singer for an Elvis Presley imitator, With Judy Davis, Jan Adele, and Claudia Karvan. Screenplay by Laura Jones. Dir. Gillian Armstrong. PG-13 **81**

★ **HOPE AND GLORY**—(1 hr. 52 min.; 1987) John Boorman's shockingly happy memoir of growing up during the blitz. At the beginning of the war, the seven-year-old Boorman—called Bill Rohan (Sebastian Rice Edwards) in the movie—lives with his parents in a dreary London suburb of semi-detached row houses. The bombs fall and the houses crack open, revealing a treasure chest of riches. The boys play about them joyously, and life stirs in the ruins. The picture is probably as good as a vignette movie without an active leading character could be. Individually, the episodes are very fine, but they don't add up to something powerful. Bill is a silent, sensitive boy—an observer, not a hero. Boorman doesn't create a plot around him—a conflict, say, with his unhappily married parents. Bill has no secret life that matters. In the end, Boorman's blithe countermyth of the blitz is wonderful in spots but weightless on the whole. With Sarah Miles, Ian Bannen. (10/26/87) PG-13. **11, 200, 221, 313, 523, 621, 625, 630, 631, 900**

HOUSEKEEPING—(1 hr. 57 min.; 1987) A free-spirited young woman is charged with rearing her two nieces when their mother commits suicide, and her unorthodox lifestyle scandalizes the small town where they live. With Christine Lahti. Written and directed by Bill Forsyth. PG. **11**

IRONWEED—(2 hr. 25 min.; 1987) An honorable effort, but a clear failure. William Kennedy adapted his celebrated novel about two death-haunted drifters in Depression Albany, and Hector Babenco directed. The result is a movie without any forward motion or much dramatic logic or even simple coherence. The psychological richness that intrigued readers of the novel appears in the movie as the most banal kind of cinematic delusions, and Babenco doesn't seem to know how to shape the narrative. Jack Nicholson, a hobo with slitted eyes who has allowed guilt to ruin his life, is beautiful and heart-breaking, but the formidable Meryl Streep, as a well-born woman who has drifted to the bottom, is stymied. Streep has a coarse, washboard voice and a lurching walk, and she sings, in a bar, with game, tuneless determination, but she can't pull the gallant acting flourishes into something that seems like a person. Babenco doesn't bring her out. In the end, the aura of hopelessness that hangs over *Ironweed* comes as much from the ineptitude of the moviemaking as it does from the aimless, dream-tormented life of the alcoholic bums on screen. With Tom Waits. (1/4/88) R. **7, 60, 85, 101, 200, 206, 212, 215, 218, 219, 301, 305, 506, 512, 514, 527, 530, 600, 606, 608, 610, 612, 625, 702, 706, 718, 724, 762, 800, 808, 809. 818, 820, 903, 920, 937, 953, 959, 969**

JEAN DE FLORETTE—(2 hr. 2 min.; 1986) In French, Eng. subtitles. Yves Montand, giving a powerful performance as a mean old peasant, is the best thing in this French culture package by the producer-director Claude Berri. Montand is César, the Provençal peasant clan leader who schemes to reduce the value of a neighbor's land so that he and his nephew, Ugolin, can buy it at a low price. The neighbor, Jean (Gérard Depardieu), is a hunchback with incredible will and dignity, a good man from the city with elaborate plans for growing vegetables, breeding rabbits—all defeated by César and Ugolin's chicaneries. Berri relies on such square epic devices as the Dignity of Labor and the Passing of the Seasons (all four of them). (7/20/87) PG. **4, 533**

JULIA AND JULIA—(1 hr. 36 min.; 1987) A surreal exploration of love through the eyes of a woman whose dream life melds with reality. With Kathleen Turner, Gabriel Byrne, and Sting. Screenplay by Silvia Napolitano, Sandro Petraglia, and Peter Del Monte. Dir. Del Monte. R. **24, 62**

★ **THE LAST EMPEROR**—(2 hrs. 45 min.; 1987) Bernardo Bertolucci's masterly epic, which recounts the bizarre, hapless life of Pu Yi (1905-67), the last of the Ching dynasty, is a dream of imperial China—a Western dream, idealized, sexualized, in which the court rituals have become so hyperconsciously artificial they cross over into erotic theater. Set up as emperor at age 3, Pu Yi, magnificent in yellow brocade, ruled the Forbidden City of Peking—but only the Forbidden City. The rest of China had become a republic by 1912, and the emperor was ignored. In re-creating the court rituals, Bertolucci, designer Ferdinando Scarfiotti, and cinematographer Vittorio Storaro don't give us the usual splotchily photographed junk collection that passes for decor in period epics. The beauty, however, is provisional, doomed. Pu Yi lived long enough to be imprisoned in a "re-educational" center by the Chinese Communists as a "war criminal." Bertolucci and screenwriter Mark Peploe cut back and forth between the spectacular court and the dour prison camp, where art and luxury have given way to the reproving drabness of Communist kitsch. At the end of his life, Pu Yi becomes an ordinary citizen in gray, a state of spiritual purification that Bertolucci seems to approve. The muted ending leaves one uneasy: Has Bertolucci taken the proper Communist line in order to gain admission to the Forbidden City? With John Lone as the grown-up Pu Yi, Joan Chen as his empress. (11/30/87) PG-13. **6, 46, 85, 112, 206, 219, 304, 309, 500, 526, 527, 530, 612, 621, 627, 702, 724, 802, 808, 820, 903, 915, 954, 968, 969**

MELO—(1 hr. 52 min.; 1987) In French, Eng. subtitles. Alain Resnais' s new movie is an oddity and a stunt—an adaptation of a stage work, Henry Bernstein's "boulevard drama" of 1929, in which such filmed elements as curtains between the acts and obviously artificial sets emphasize the material's grounding in theater convention. Here is something constructed and acted, not to be confused with life. We are are forced to see the mechanics—the lies and evasions that propel the drama of infidelity forward to its maudlin conclusion. And yet Resnais is not sending up the material; he does it seriously, and he takes something that at first seems merely fashionable and exploits it for its full measure of passion. As the brittle young wife Romaine, who commits adultery with a famous violin virtuoso, Sabine Azema overacts the girl's neurotic intensity, as if to place the performance, along with Romaine's costumes and hair, in a period context. Azema is beautiful and startling, and in this movie as strange as a creature from another planet. **81**

A MONTH IN THE COUNTRY—(1 hr. 36 min.; 1988) Reviewed in this issue. PG. **63**

★ **MOONSTRUCK**—(1 hr. 42 min.; 1987) At first, it could be just another "warm" ethnic comedy. A family of Brooklyn Italians live together grumpily in one house, including a practical-minded 37-year-old widow (Cher), who believes herself unlucky in life, and who fulfills her own belief by agreeing to marry her timid suitor (Danny Aiello), a man second-rate in every way. When he leaves town, she falls in love with his tormented and passionate kid brother (Nicolas Cage), a baker who loves opera. Writer John Patrick Shanley, as it happens, does write "warm" dialogue, but he's also capable of astringency, bluntness, self-parodying romantic flights, and the hardest thing of all in movies—genuine passion. And the normally heavy-handed Norman Jewison works with lightness, sureness, and speed. Jewison keeps the tone both romantic and satirical at the same time, and he allows all the actors, no matter how briefly on screen, to develop complete characterizations. Cher, as expected, is excellent, and Nicolas Cage, as the sexy baker, has dropped his hang-dog, Farfel-in-the-manger look. The movie also features brilliant work by the actors Olympia Dukakis and John Mahoney, the music of Puccini, and Franco Zeffirelli's third-act set for the Met's production of *La Bohème*. (1/4/88) PG. **24, 30, 44, 66, 85, 110, 112, 203, 210, 212, 213, 217, 219, 220, 300, 301, 311, 317, 318, 401, 406, 504, 505, 509, 512, 517, 523, 525, 530, 603, 606, 608, 610, 612, 613, 617, 621, 625, 635, 637, 700, 703, 706, 712, 714, 722, 724, 753, 755, 760, 801, 817, 821, 904, 916, 917, 931, 933, 955, 962, 970, 971**

★ **MY LIFE AS A DOG**—(1 hr. 41 min.; 1985) In Swedish, Eng. subtitles. A gentle Swedish movie about a twelve-year-old boy whose mother is dying of tuberculosis. Baffled, he finds solace by recounting to himself a series of grotesque accidents out of the newspaper. Sometimes he withdraws altogether, getting down on the floor and barking and tearing at people's cuffs. A dog, he knows, isn't required to be intelligible. At his uncle's place in the country, where he's sent to give his mother a rest, he encounters life in all its prodigious variety. In the end, the messiness of life saves him from despair. The picture has some conventional imagery, but much of it is surprisingly powerful. Dir. Lasse Hallström. (5/11/87) **81, 533**

A NIGHT IN THE LIFE OF JIMMY REARDON—(1 hr. 33 min.; 1987) A comedy about a precocious 17-year-old growing up in the sixties. With River Phoenix, Meredith Salenger, and Ann Magnuson. Written and directed by William Richert. R. **60, 200, 302, 304, 310, 406, 600, 610, 625, 634, 724, 756, 912, 937, 972**

★ **SAMMY AND ROSIE GET LAID**—(1 hr. 40 min.; 1987) A tumultuous, intellectually exciting comedy of sexual manners from playwright Hanif Kureishi and director Stephen Frears, the team that made *My Beautiful Laundrette.* The Anglo-Pakistani Sammy (Ayub Khan Din) is a young London accountant; his English wife Rosie (Frances Barber) is a left-wing writer and social worker, a free spirit who sleeps with men from the working class. As a riot rages around their London apartment, Sammy's father, Rafi (Shashi Kapoor), a plump, witty scoundrel, shows up from the East. He enters Sammy and Rosie's life, astounded by the clutter and violence of an England that he had once idealized as the home of order and civilization. The filmmakers see the disorder as part of a roistering human comedy and as inherently creative—an attack on the complacencies of Thatcherite England. Its intellectual luridness is both exhilarating and dismaying. With Claire Bloom. (11/9/87) R. **82**

SATISFACTION—(1 hr. 36 min.; 1988) A fiesty garage-rock band supports themselves their first summer out of high school by playing at a ritzy beach resort. With Justine Bateman and Julia Roberts. Written by Charles Purpura. Dir. Joan Freeman. PG-13. **33, 60, 65, 106, 109, 112, 204, 207, 210, 214, 220, 223, 300, 304, 306, 309, 313, 315, 318, 404, 406, 503, 504, 505, 506, 509, 514, 517, 523, 530, 532, 600, 606, 608, 610, 618, 621, 625, 633, 634, 702, 706, 708, 709, 715, 721, 755, 759, 801, 817, 818, 901, 903, 912, 921, 953, 956, 963, 967, 969, 970**

SCHOOL DAZE—(1 hr. 50 min.; 1988) Reviewed in this issue. R. **11, 33, 66, 88, 90, 109, 111, 112, 207, 209, 222, 300, 306, 312, 316, 319, 406, 503, 505, 517, 530, 606, 608, 625, 703, 724, 724, 810, 815, 902, 903, 918, 954**

THE SERPENT AND THE RAINBOW—(1 hr. 24 min.; 1988) The nightmarish journey of a Harvard anthropologist studying Haitian voodoo. With Bill Pullman, Cathy Tyson, and Paul Winfield. Screenplay by Richard Maxwell and A. R. Simoun. Dir. Wes Craven. R. **35, 52, 87, 90, 100, 106, 108, 109, 112, 204, 207, 208, 210, 214, 216, 217, 222, 300, 305, 306, 316, 321, 406, 505, 506, 509, 510, 517, 530, 532, 601, 606, 608, 610, 625, 626, 706, 724, 753, 800, 811, 818, 902, 903, 911, 933, 952, 962**

SHE'S HAVING A BABY—(1 hr. 40 min.; 1988) Two newlyweds face the realities of married life when they discover their first baby is on the way. With Elizabeth McGovern and Kevin Bacon. Written and directed by John Hughes. PG-13. **24, 37, 40, 62, 80, 84, 101, 102, 103, 112, 203, 210, 215, 217, 219, 220, 302, 305, 307, 317, 401, 406, 505, 509, 510, 512, 516, 517, 530, 601, 606, 608, 621, 625, 631, 634, 635, 705, 706, 709, 713, 715, 718, 723, 759, 762, 803, 816, 819, 820, 900, 903, 921, 936, 950, 952, 962, 967**

SHOOT TO KILL—(1 hr. 46 min.; 1988) Based on one of the most hackneyed screenplays to get produced in the last decade, this thriller about the tracking of a mass murderer features the 61-year-old Sidney Poitier, rather stiff in a part that has nothing to do with his personality or his skills, and an unamusingly surly Tom Berenger as a back-country adventurer. Director Roger Spottiswoode, however, shows great imagination and energy in action scenes that range from mountains and snowy woods to an igloo, a ferry, and, finally, underwater. Amusing enough, if you are in the mood. (2/22/88) R. **20, 34, 51, 83, 90, 92, 100, 101, 102, 103, 111, 112, 200, 204, 214, 216, 219, 220, 222, 223, 300, 302, 304, 312, 313, 316, 322, 402, 406, 500, 504, 505, 507, 509, 512, 518, 519, 523, 530, 606, 608, 610, 616, 618, 621, 625, 627, 631, 634, 636, 638, 704, 706, 709, 716, 724, 724, 757, 803, 805, 816, 818, 822, 902, 904, 918, 933, 937, 951, 952, 958, 963, 969, 972**

STRANDED—(1 hr. 40 min.; 1988) A group of aliens are stranded near a rural community. With Ione Skye and Joe Morton. Screenplay by Alan Castle. Dir. Tex Fuller. PG-13. **36**

THREE MEN AND A BABY—(1 hr. 39 min.; 1987) Tom Selleck, Ted Danson, and Steve Guttenberg are three swinging Manhattan bachelors who sober up all too quickly when a baby girl is left on their doorstep. This proto-sitcom has a good deal less force than the 1986 French movie on which it's based, Coline Serreau's *3 Men and a Cradle*, which was a study of male egotism. Leonard Nimoy, who directed, isn't tough enough to resist the obvious; the movie becomes so cute it stops being funny. See it only if the idea of men wrestling with diapers strikes you as unbearably risible. Tom Selleck, however, shows a nice talent for light comedy. Find this man a script and a co-star of the female sex. (12/7/87) PG. **37, 52, 108, 112, 200, 219, 222, 223, 308, 318, 321, 406, 505, 508, 510, 512, 513, 517, 530, 606, 608, 611, 625, 626, 636, 706, 714, 722, 753, 764, 802, 805, 812, 818, 903, 918, 938, 962, 966, 968, 972**

THROW MAMA FROM THE TRAIN—(1 hr. 45 min.; 1987) An aspiring writer who still lives at home makes a pact with his writing teacher to kill his bothersome mother. With Danny DeVito, Billy Crystal, and Kim Greist. Written by Stu Silver. Dir. DeVito. PG-13. **3, 33, 37, 112, 216, 304, 606, 611, 713, 725, 968**

TRAVELLING NORTH—(1 hr. 38 min.; 1988) Loveable old curmudgeon Frank falls in love with a woman several years his junior, but finds that he must fight off her other suitors, and the disapproval of her family, to win her love. With Leo McKern, Julia Blake, and Graham Kennedy. Screenplay by David Williamson. Dir. Carl Schultz. PG-13. **49**

THE UNBEARABLE LIGHTNESS OF BEING—(2 hr. 53 min.; 1988) Milan Kundera's celebrated 1984 novel made into a not-bad large-scale movie by an international group of filmmakers and actors. At times, screenwriter Jean-Claude Carriere and director Philip Kaufman display a debonair and ruthless wit not far from Kundera's characteristic tone. But they've lost what is most precious in the book, the sound of Kundera's voice, his reflections on art, sex, kitsch, the history of Czechoslovakia, and many other things. Daniel Day Lewis, ten years too young for the role, is the skirt-chasing brain surgeon, Tomas; the lovely young Juliette Binoche is the provincial waitress Tereza whose suffering captures and holds his interest; and the rather heavy-spirited Lena Olin is his favorite mistress, Sabina, endlessly capering in black underwear and bowler hat. Kaufman captures some of the restless spirit of the "Prague Spring" in 1968, an explosion of sensual as much as political freedom. Sexuality itself becomes a protest against totalitarian order. The trouble is, the obsessive Tomas-Tereza relationship has no substance without Kundera's surrounding thickets of analysis and reflection. He strays, she suffers, he strays again—and so what? We don't even know why he strays. The movie is hollow and externalized, and more than a little tedious, though there are terrific episodes, including Kaufman's expert blending of stock and freshly shot footage in a sequence devoted to the Soviet suppression of Czech liberty. Shot in Lyons (a stand-in for Prague) and Geneva by Sven Nykvist. (2/15/88) R. **64**

★ **WALL STREET**—(2 hr.; 1987) In this sensationally entertaining melodrama about greed and corruption in New York, Oliver Stone evokes the itch, the arrogance and venality of New York at the height of the bull market—Wall Street before the crash. Charlie Sheen brings his pleasing gravity to the role of the hungry young broker, Bud Fox; Michael Douglas, charismatic, irresistable, is the big time corporate raider Gordon Gekko, who gets Bud to give him inside information, spy on his rivals, and in other ways compromise himself so that he belongs to Gekko—in return for which Gekko makes him rich. The movie is both a fable and a morality tale. Stone and Stanley Weiser, who collaborated on the screenplay, write a variety of grandstanding speeches and also many sorrowful lamentations for the good old days, when people allegedly worked for an honest dollar. The movie is contemptuous of the financiers who merely manipulate money and wildly on the side of the little people who *work* for a living, but it's not sanctimonious. Stone makes the lure of big money so vivid you can savor it like Stilton and port. With Daryl Hannah. (12/14/87) R. **7, 33, 48, 213, 218, 308, 501, 511, 601, 531, 609, 611, 722, 725, 920, 963**

REVIVALS

THE BAD AND THE BEAUTIFUL—(1 hr. 58 min.; 1952) One of the best of all Hollywood films about Hollywood. Kirk Douglas stars as a brilliant, manipulative producer, and among the people circling around him are Lana Turner (a star), Dick Powell (a Faulkner-type writer), and Walter Pidgeon (a studio head). Written by Charles Schnee. Dir. Vincente Minnelli. **2**

BADLANDS—(1 hr. 34 min.; 1973) The remarkable writing-directing debut of Terrence Malick, who went on to make *Days of Heaven.* A stark, eerily alienated romance of a mass murderer and a very impressionable midwestern girl, well played by Martin Sheen and Sissy Spacek, virtual unknowns at the time. **2**

CARAVAGGIO—(1 hr. 33 min.; 1986) The dramatic rise and fall from grace of the Italian painter Caravaggio (1573–1610). British writer-director Derek Jarman based the story on his impressions of the artist's work and only loosely on historical fact. With Nigel Terry, Sean Bean, Tilda Swinton, and Spencer Leigh. **9**

DAYS OF HEAVEN—(1 hr. 35 min.; 1978) An atmospheric drama, set in turn-of-the-century Texas, about a makeshift family of urban poor (Richard Gere, Brooke Adams, and Linda Manz) and the wealthy farmer (Sam Shepard) who hires them. Though the film has extraordinary, ambitious cinematography, it seems cool and emotionally uncentered, a product of overly understated performances and a thin script by director Terrence Malick. **2**

DINER—(1 hr. 50 min.; 1982) Barry Levinson's first film, a delicately balanced mixture of satire and warm appreciation. It's Baltimore in 1959, and a group of Jewish and Catholic buddies stay up Friday nights comparing notes on girls, lapping up French fries at their favorite diner, and tearing around town on stupid but exhilarating errands. Levinson captures the low-brow Jewish scholasticism of the fifties and the sexual panic that propelled men into marriage without experience or love. With Kevin Bacon, Mickey Rourke, Steve Guttenberg, and Daniel Stern. **2**

EMPIRE OF PASSION—(1 hr. 48 min.; 1979) In Japanese, Eng. subtitles. A sequel to the controversial *In the Realm of the Senses*, written and directed by Nagisa Oshima. The story of a man who falls in love with a married woman and they both, victims of their passion, murder her husband. With Kzuko Yoshiyuki and Tasuya Fuji. **9**

IN THE REALM OF THE SENSES—(1 hr. 55 min.; 1976) In Japanese, Eng. subtitles. Nagisa Oshima's art film about sexual obsession suffers from the facts that Oshima is not very strong on art, less than secure with film, and wholly unconvincing about sex. The film does not even work as pornography, only as something weird and unwholesome, on the border between the repellent and the ridiculous. **9**

JANE EYRE—(1 hr. 36 min.; 1944) A splendid version of Charlotte Brontë's Victorian novel of love and tragedy on the Yorkshire moors. With Orson Welles, Joan Fontaine, and Peggy Ann Garner. Dir. Robert Stevenson. **8**

LILI MARLEEN—(2 hr.; 1981) In German, Eng. subtitles. A flossy Rainer Werner Fassbinder movie about the third-rate performer whose recording of the plaintive song of the title became a tremendous hit with both German and Allied soldiers. The toast of Nazi Germany, she was secretly in love with a wealthy Swiss musician who was smuggling Jews out of the Fatherland. There are scenes of nighttime danger in war-torn cities that are glamorous , but most of the film is empty and pretentious. **2**

LOLA (1982)—(1 hr. 54 min.) In German, Eng. subtitles. Rainer Werner Fassbinder's acridly entertaining gloss on *The Blue Angel* is set in a small Bavarian city during the years of the economic miracle. Lola (Barbara Sukowa), a singer-prostitute and mistress of a corrupt building contractor, seduces the new city commissioner (Armin Mueller-Stahl). One of the most approachable of Fassbinder's movies. **2**

PRIZZI'S HONOR—(2 hr. 10 min.; 1985) A strange and wonderful satire of gangster movies, based on a Richard Condon novel and directed by John Huston. Jack Nicholson is a hit man working for the powerful Prizzi family; he falls for Kathleen Turner, who turns out to be a hired killer just like him. Anjelica Huston, in an insolent comic performance, is an outcast Prizzi daughter; as the boss of bosses, William Hickey exudes an intellectual enjoyment of evil. **9**

THEATER LISTINGS

COMPILED BY RUTH GILBERT

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BROADWAY

Previews and Openings

Wednesday, February 24

A WALK IN THE WOODS—Sam Waterston and Robert Prosky star in a two-character play by Lee Blessing which takes place in Geneva over the course of several months during a series of United States–Soviet arms negotiations; directed by Des McAnuff. Tues. through Sat. at 8, Sat. at 2, Sun. at 3; $32.50 to $37.50; Wed. at 2, $30 to $35. Previews now prior to a 2/28 opening. **Booth Theater,** 222 West 45th Street (239-6200). 2 hrs. 10 min. All major credit cards.

A STREETCAR NAMED DESIRE—Blythe Danner and Aidan Quinn star as Blanche DuBois and Stanley Kowalski in a revival of Tennessee Williams's award-winning drama; directed by Nikos Psacharopoulas. Featured in the cast are Frances McDormand as Stella, and Frank Converse as Mitch. Previews now prior to a 3/10 opening. Prices for previews are $27 exc. for Sat. at 8, which are $30. From 3/11, Tues. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3, all prices are $30, exc. for Sat. at 8, which are $33. **Circle in the Square,** 50th Street west of Broadway (239-6200). 2 hrs. 40 mins. All major credit cards. **IRLS**

Friday, February 26

THE MUSIC MAN—City Opera's musical comedy season offers seven weeks of Meredith Willson's classic, with book, music, and lyrics by Willson, and story by Willson and Franklin Lacey. Bob Gunton sings the title role, and Leigh Munro is Marian Paroo; directed by Arthur Masella; conductor is Donald Pippin. Tues. through Sat. at 8; Wed. and Sat. at 2; Sun. at 3; $8 to $42. Previews start 2/26 prior to a 3/1 opening. Performances continue through 4/10. **New York City Opera,** Lincoln Center, 65th Street and Broadway (870-5570). All major credit cards. **IRLS**

Now Playing

ANYTHING GOES—Patti LuPone, Howard McGillin, and Bill McCutcheon in a brilliant revival of Cole Porter's musical, with book by Timothy Crouse and John Weidman; original book by Guy Bolton, P. G. Wodehouse, Howard Lindsay, and Russel Crouse; directed by Jerry Zaks; choreographed by Michael Smuin; opened 10/19/87. Featured in the cast are Kathleen Mahony-Bennett, Linda Hart, Rex Everhart, Anthony Heald, and Anne Francine. Tue. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $40 to $45; through June. **Vivian Beaumont Theater,** Lincoln Center, 65th Street and Broadway (239-6200).2 hrs. 10 mins. All major credit cards. **IRLS**

BREAKING THE CODE-In Hugh Whitemore's play, Derek Jacobi stars as the British mathematician, Alan Turing, credited as being the person responsible for breaking the German *Enigma* code, and saving thereby perhaps a million Allied personnel; directed by Clifford Williams. Featured in the cast are Michael Gough, Jenny Agutter, Rachel Gurney, Michael Dolan, Robert Sean Leonard, Andrea Manolikakis, Richard Clarke, and Colm Meaney. Tues. through Thur. at 8, Sat. at 2, Sun. at 3, $27.50 to $37.50; Wed. at 2, $25 to $35; Fri. and Sat. at 8, $30 to $40; opened 11/15/87. **Neil Simon Theater,** 250 West 52nd Street (757-8646). 2 hrs. 15 mins. All major credit cards. **IRLS**

BROADWAY BOUND—Elizabeth Franz, Dick Latessa, Adam Philipson, Alan Manson, Carol Locatell, and Mark Nelson appear in the final installment of Neil Simon's semi-autobiographical trilogy. Eugene has left the Army and, with his brother Stanley, is pursuing a radio-writing career; directed by Gene Saks. Opened 12/4/86. Mon. through Sat. at 8 (dark on Thursdays), $27.50 to $40; Sat. at 2, Sun. at 3, $25 to $35; Wed. at 2, $20 to $32.50. **Broadhurst Theater,** 235 West 44th Street (239-6200). 2 hrs. 40 mins. All major credit cards. ● **IRLS**

BURN THIS—John Malkovich and Joan Allen co-star in a play by Lanford Wilson (at present our soundest, most satisfying dramatist, disciplined and dependable) about the romance between a married man and a dancer whose career up to now has consumed her, and whose present plight brings about major changes in her life; directed by Marshall W. Mason. Featured in the cast are Jonathan Hogan and Lou Liberatore. Mon. through Sat. at 8, $27.50 to $37.50, Sat. at 2, $25 to $35, Wed. at 2, $22.50 to $32.50; opened 10/14/87. **Plymouth Theater,** 236 West 45th Street (239-6200). 2 hrs. 45 mins. All major credit cards. **IRLS**

CABARET—Joel Grey stars as the Master of Ceremonies in this renovated production of the musical with book by Joe Masteroff based on the play by John Van Druten, based on the stories by Christopher Isherwood; music by John Kander; lyrics by Fred Ebb. Alyson Reed plays Sally Bowles, and featured (nay, co-starred) in the cast are Regina Resnik, Werner Klemperer, Gregg Edelman, David Staller, and Nora Mae Lyng; directed by Harold Prince. Dances and cabaret numbers are staged by Ron Field; opened 10/22/87. Tue. through Thur. at 8, Sat. at 2, Sun. at 3, $30 to $45; Fri. and Sat. at 8, $40 to $50; Wed. at 2, $28.50 to $40. **Minskoff Theater,** 200 West 45th Street (869-0550). 2 hrs. 40 mins. All major credit cards. **IRLS**

CATS—Our version of the London musical, based on T. S. Eliot's brilliant *Old Possum's Book of Practical Cats,* is presented here with a cast of 23 talented American "cats." The music is by Andrew Lloyd Webber; the director is Trevor Nunn. There are splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction, and almost too much dazzlement. It opened 10/7/82 and may very well last forever. Mon. through Fri. at 8, Sat. at 2 and 8, $30 to $47.50; Wed. at 2, $25 to $42.50. **Winter Garden Theater,** Broadway and 50th Street (239-6200). 2 hrs. 45 mins. All major credit cards. ● ● **IRLS**

A CHORUS LINE—Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned this shiny 1976 Pulitzer Prize-winning musical romance, conceived, directed, and choreographed by Michael Bennett; the lyrics are by Edward Kleban, and it bounces agreeably off Marvin Hamlisch's score. None of the original cast remains, but the replacements are entirely satisfactory; opened 7/25/75. Mon. through Thur. at 8, Wed. and Sat. at 2; $30 to $45; Fri. and Sat. at 8, $30 to $47.50. **Shubert Theater,** 225 West 44th Street (239-6200). 2 hrs. 10 mins. All major credit cards. ● ●

FENCES—Billy Dee Williams stars in August Wilson's Pulitzer Prize–winning drama depicting the emotional upheavals experienced by a man whose life is dominated by the conviction that he could have played professional baseball in his youth; and the effect this has on his family relationships, especially with his son, a promising scholar and athlete, with seemingly a bright future; directed by Lloyd Richards. Featured in the cast are Lynne Thigpen, Roscoe Orman, Byron Keith Minns, Vince Williams, Ray Aranha, and Tatyana Ali. A dignified, understatedly eloquent, elegant play, artfully controlled, and well-nigh flawless. Tue. through Thur. at 8, $10 to $35; Fri. and Sat. at 8, Sat. at 2, Sun. at 3, $15 to $37.50; Wed. at 2, $8 to $30. **46th Street Theater,** 226 West 46th Street (246-0102). 2 hrs. 35 mins. All major credit cards. **IRLS**

42ND STREET—Elizabeth Allen, Jamie Ross, Clare Leach, Jim Walton, and Bobo Lewis star in a musical based on Bradford Ropes's novel which was made into the 1933 film of the same name. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion; book is by Michael Stewart and Mark Bramble; music and lyrics by Harry Warren and Al Dubin; opened 8/25/80. Tues. through Sat. at 8:15, Sat. & Wed. at 2:15, Sun. at 3, $27.50 to $45. **St. James Theater,** 246 West 44th Street (239-6200). 2 hrs. 15 mins. All major credit cards. ● ●

INTO THE WOODS—Bernadette Peters plays the Witch, Joanna Gleason is the Baker's Wife, Chip Zien's the Baker, Tom Aldredge is a Mysterious Man, Robert Westenberg is both Cinderella's Prince and Little Red Ridinghood's Wolf, in a musical written and directed by James Lapine; music and lyrics by Stephen Sondheim. Stories are from the Grimm Brothers and other classic scary fairy tales; the dance movement is by Lar Lubovitch; opened 11/5/87. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $35 to $50, Wed. at 2, $32.50 to $42.50. **Martin Beck,** 302 West 45th Street (947-0033). 2 hrs. 50 mins. All major credit cards. **IRLS**

ME AND MY GIRL—Jim Dale, Maryann Plunkett, and George S. Irving star in the revival of a 1937 musical ("which is often downright adorable—we might even call it lovable!": John Simon speaking!) by L. Arthur Rose, Douglas Furber, and Noel Gay; directed by Mike Ockrent. An aristocratic family learns that a vulgar cockney has inherited the title and attempts to convert him into a proper nobleman; opened 8/10/86. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $35 to $47.50; Wed. at 2, $30 to $40. **Marquis Theatre,** 46th Street and Broadway (246-0102). 2 hrs. 30 mins. All major credit cards. ● **IRLS**

LES MISERABLES—A musical, based on the Hugo novel; book by Alain Boublil and Claude-Michel Schonberg, music by the latter, lyrics by Herbert Kretzmer, additional material by James Fenton; adapted and directed by Trevor Nunn and John Caird with their customary panache. Featured in the cast are Gary Morris as Jean Valjean, Terrence Mann, Kelli James, Randy Graff, Norman Large, Jennifer Butt. A fugitive is pitted against a cruel and self-righteous police inspector in a lifelong struggle to evade capture; opened 3/12/87. Mon. through Sat. at 8, Sat. at 2; $25 to $50. 200 tickets at $16 are available Mon. through Thur. by presenting valid student I.D.'s at box office. **Broadway Theater,** Broadway at 53rd Street (239-6200). 3 hrs. 15 mins. All major credit cards. **IRLS**

THE NERD—Larry Shue's comedy about an architect and his difficulties contending with a man who once saved his life; directed by Charles Nelson Reilly. Featured in the cast are Peter MacNicol, Robert Joy, Jim Borrelli, Susanna Frazer, Wayne Tippit, Peggy Cosgrave, and Zachariah Overton; opened 3/22/87. Tue. through Thur. at 8, Sat. at 2, Sun. at 3, $10 to $32.50, Fri. and Sat. at 8, $29.50 to $37.50, Wed. at 2, $10 to $30. **Helen Hayes Theater,** 240 West 44th Street (944-9450). 2 hrs. 15 mins. Last weeks.

OH! CALCUTTA!—Now in its nineteenth year, an erotic revue (it seemed *extremely* erotic nineteen years ago), devised by Kenneth Tynan. Contributors of the material were Jules Feiffer, John Lennon, Leonard Melfi, Robert Benton, Dan Greenberg, Leonore Kandel, Sam Shepard, Sherman Yellen; choreography by Margo Sappington; directed by Jacques Levy. Mon. through Fri. at 8, Wed. at 2, Sat. at 2, 7, and 9:30, Sun. at 3 and 7; $35 to $45. **Edison Theater,** 240 West 47th Street (302-2302). 2 hrs. ● ● All major credit cards. **IRLS**

PENN AND TELLER—A limited engagement with the two tricksters offering their own inimitable brand of scams, including one with a new twist involving a water tank said to 'contain elements of surprise and danger' (don't be scared--they're putting you on). Tue. through Fri. at 8, Sat. at 3 and 8, Sun. at 3 and 7:30; run has been extended through 3/20. **Ritz Theater,** 219 West 48th Street (582-4022). 2 hrs. All major credit cards.

THE PHANTOM OF THE OPERA—The Andrew Lloyd Webber/Harold Prince musical, a terrific technical achievement chock-full of gorgeous scenery and costumes, is based on Gaston Leroux's horror novel. The action takes place in 1860, and tells of a mysterious Creature who lurks beneath the stage of the Paris Opera and exercises a reign of terror over all its occupants. Stars are Michael Crawford, Sarah Brightman, and Steve Barton (who had the leading roles in London). Also featured in the cast are Judy Kaye, Nicholas Wyman, Leila Martin, David Romano, and Cris Groenendaal. Mon. through Sat. at 8, Sat. at 2, $37.50 to $50; Wed. at 2, $30 to $42.50. **Majestic Theater,** 247 West 44th Street (239-6200). 2 hrs. 30 mins. All major credit cards. **IRLS**

SARAFINA!—The South Africal musical success, written and directed by Mbongeni Ngema, who also composed the score with Hugh Maskela, tells of a class of highschool children who are inspired to create their own play about Nelson Mandela, and they are an undiluted joy to watch and listen to, bubbling with enthusiasm, humor, righteous anger, passion, and unquenchable hope. The cast has traveled from South Africa for this engagement. Tue. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $30 to $37.50. **Cort Theater,** 138 West 48th Street (239-6200). 2 hrs. 30 mins. All major credit cards.

SERIOUS MONEY—The New York Shakespeare Festival production of Caryl Churchill's play, termed 'a dark comedy,' after a run at the Public Theater off-Broadway, has come uptown. It's set in the London financial markets after the Big Bang [illegible] day the English Stock Exchange was deregul[illegible] [illegible]nd is about greed, corruption, and murder [illegible] [illegible]ast-moving world of high finance; directed by [illegible]ax Stafford-Clark. With Kate Nelligan, Alec Baldwin, John Pankow, Michael Wincott and Allan Corduner. Call theater for details. **Royale Theater**, 242 West 45th Street (239-6200). All major credit cards.

CLOSED

STARLIGHT EXPRESS—Barry Bernal, Stacia Goad, Michael Scott Gregory, Robert Torti, Greg Mowry, and Ken Ard are stars in the American version of the British musical, by Andrew Lloyd Webber and Richard Stilgoe; directed by Trevor Nunn; about a great train race around the United States to determine the greatest locomotive of them all. Cast members on skates play the locomotives and railroad cars; opened 3/15/87. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $32.50 to $47.50; Wed. at 2, $25 to $40. **Gershwin Theater,** 51st Street West of Broadway (586-6510). 2 hrs. 20 mins. All major credit cards. **IRLS**

OFF BROADWAY

AMERICAN NOTES—Len Jenkin's play about an all-night encounter in a motel office between an uprooted man and a young woman; directed by Joanne Alkalaitis. Featured in the cast are George Bartenieff, Lauren Tom, Jesse Borrego, Mercedes Ruehl, Anny Davis, Stephen McHattie, Thomas Ikeda, Rodney Hudson, Laura Innes, and Olek Krupa. Tues. through Sun. at 8; Sat. and Sun. at 3; $20 to $25. **Public/Susan Stein Shiva,** 425 Lafayette Street (598-7150).

BOYS' LIFE—Clark Gregg, Jordan Lage, and Steven Goldstein star in Howard Korder's comedy about a generation that had it all and didn't know what to do with it; directed by W. H. Macy. Tues. through Sat. at 8, Sat. at 2, Sun. at 2 and 7:30; $30; through 3/13. Atlantic Theater Company, at **Mitzi E. Newhouse Theater,** 150 West 65th Street (239-6200). **IRLS**

THE BOYS NEXT DOOR—Tom Griffin's play deals with personality conflicts in a story about four mentally disabled men who share an apartment as part of an outpatient experiment; directed by Josephine R. Abady. With Josh Mostel, Christine Estabrook, Joe Grifasi, Ed Setrakian, John Wylie, William Jay, Joe Urla, Laurinda Barrett, Dennis Boutsikaris. Mon.-Sat. at 8 (Tue. dark), Wed. & Sat. at 2, Sun. at 3; $20–$28.50. **Lambs Theater,** 130 West 44th Street (997-1780).

CELEBRATION—Conceived and directed by Shauneille Perry, this *Jubilee* festival is an expression of black pride and culture through a musical journey, featuring Carolyn Byrd, Ronnie Robinson, Fran Salisbury, Kim Sullivan, with Loni Berry at the piano. Tues. through Fri. at 11 a.m., Wed. at 2, Sat. at 2 and 5:30, Sun. at 5:30; $12; through 2/28. **American Place Theater,** 111 West 46th Street (246-3730).

THE CHERRY ORCHARD—Anton Chekhov's play, with an English translation by Elisaveta Lavova; directed by Peter Brook. Featured in the cast are Linda Hunt, Erland Josephson, Kate Mailer, Natasha Parry, Brian Dennehy, Roberts Blossom, Stephanie Roth, Rebecca Miller, David Pierce, Jan Triska, Howard Hensel, Zelijko Ivanek, and Mike Nussbaum. Through 4/10; $10 to $35. (Phone theater for details.) A BAM production performed at the **Majestic**, 651 Fulton St., Bklyn,two blocks from BAM (1/718-636-4100).

DRIVING MISS DAISY—The return of Alfred Uhry's amusing play about a crusty old Jewish widow and her black chauffeur; directed by Ron Lagomarsino. Featured in the cast are Frances Sternhagen, Earle Hyman, and Ray Gill. Tue. through Sat, at 8, Wed. and Sat. at 2, Sun. at 3; $28.50. **John Houseman Theater,** 450 West 42nd Street (564-8038).

ESTHER: A VAUDEVILLE MEGILLAH-Peter Herber, Robert Ott Boyle, Louis Padilla, Paura Patinkin, Nancy Ringham, and Frederique Walker appear in Liz Swados's festival for Purim utilizing the Biblical story of the super-heroine who saves the Jews from Haman; plus audience participation, and 'hamentashen' for everyone. Tues., Wed., Thurs., and Sat. at 8, Sun. at 2 and 7; $21.50; through 3/31. 92nd Street Y's **Mosaic Theater,** 1395 Lexington AVenue (996-1100).

FANTASTICKS—A gracious and musical fable in its 27th year that has spawned plenty of talent in its time. An announcement of "last weeks" led to so much protest that the closing notice was withdrawn and it was rescheduled to last another decade (or two). Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7:30; $24 to $28. **Sullivan Street Theater,** 181 Sullivan Street (674-3838). ● ●

FRANKIE AND JOHNNY IN THE CLAIR DE LUNE—Terrence McNally's play in which Johnny wants to marry and have a family, and Frankie wants no commitments. The plot tells of two over-forty singles searching for fulfillment; directed by Paul Benedict. Featured in the cast are Kathy Bates and Kenneth Welsh. Tues. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $24.50 to $28.50. **Westside Arts Theater,** 407 West 43rd Street (541-8394).

THE GOOD AND FAITHFUL SERVANT—Michael Allinson stars in Joe Orton's play, which concerns the poor rewards of living by the rules and honoring authority, dramatized by a man who gives his all to one company and gets nothing in return; directed by Will Lieberson. Featured in the cast are Terry Ashe-Croft, Lezlie Dalton, Laura Lane, William Carrigan, Eddie Lane, and Gene Morra. Tues. through Fri. at 8:15, Sat. at 7 and 10, Sun. at 4 and 7; $20. **Actors Playhouse,** 100 Seventh Avenue South (691-6226).

THE LEGACY—Gordon Nelson's account of the history of gospel music; directed by Elmo Terry Morgan. You might well clap your hands and stomp your feet! Fri. & Sat. at 8, Sun. at 3; $12; through 5/22. **National Black Theater,** 2033 Fifth Avenue (427-5615).

LILIANE MONTEVECCHI ON THE BOULEVARD—Liliane celebrates her two great loves, Paris and New York, in song. Mon. and Wed. through Fri. at 8, Sat. and Sun. at 5 and 8 (Tues. is dark); $22.50; through 3/15. **Kaufman Theater,** 534 W. 42nd St. (564-8038).

MAMA, I WANT TO SING—Deitra Hicks stars in this fine gospel musical, by Vy Higginsen (who is also the narrator) and Kenneth Wydro, about a young girl in the church choir who dreams of becoming a pop singer. Thur. and Fri. at 8, Sat. at 2, 5, and 8, Sun. at 3; $10 to $19.95. **Heckscher Theater,** Fifth Avenue at 104th Street (534-2804).● ●

MASS APPEAL—Bill C. Davis's play features Malachy McCourt and Tony Carlin in the story of a strong friendship forged through controversy and in spite of fear; directed by the author. Wed. through Sat. at 8, Sat. and Sun. at 2; $15 and $20; through 3/6. **Irish Arts Center,** 553 West 51st Street (757-3318).

THE NO-FRILLS REVUE!—A musical revue, with fourteen collaborators and contributors, directed by Martin Charnin, consists of 20 sketches, songs, dances, and blackouts. Featured in the cast are Andre Montgomery, Adinah Alexander, Lynn Paynter, Sasha Charnin, Justin Ross, Claire Fields, Sally Fay, Stephani Hardy, Sarah Knapp, and Bob Stillman. Tues. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7:30; $25. **Cherry Lane Theater**, 38 Commerce Street (989-2020).

NORA—Ingmar Bergman's play is focused on Ibsen's *A Doll's House,* creating a stage adaptation of that classic; directed by Steve Stettler. Bergman moves the action out of the drawing room into a dream world. Thur. through Sat. at 8, mat. on Thur. at 11 a.m. and Sun. at 3; $10 ($8 on Thur. evening); through 3/13. **New Theater of Brooklyn,** 465 Dean Street at Flatbush Avenue (1/718-230-3366).

NUNSENSE—Dan Goggin's musical (and comical) adventures of five philanthropically motivated nuns who try to mount a talent show to raise money for a good cause. Featured in the cast are Travis Hudson, Edwina Lewis, Marilyn Farina, Christine Anderson, Susan Gordon-Clark, and Suzi Winson. Tue. through Sat. at 8, Sat. at 2, Sun. at 3; $25 to $32.50. **Douglas Fairbanks Theater,** 432 W. 42nd Street (239-4321). ● ●

OIL CITY SYMPHONY—A musical revue written and performed by Mike Craver, Mark Hardwick, Debra Monk, and Mary Murfitt, directed by Larry Forde, tells of a reunion recital by four graduates of the city's highschool. Tues. through Thur. at 8, Sun. at 3; $22; Fri. at 8, Sat. at 7 and 10, Sun. at 7; $25. **Circle-in-the-Square Downtown Theater,** 159 Bleecker Street (254-6330).

PERFECT CRIME—Warren Manzi's psychological cat-and-mouse duel between a detective and a doctor; directed by the author who is also featured in the cast with Cathy Russell, Brian Dowd, Michael Worth, and W. MacGregor King. Tues. through Sat. at 8, Sun. at 3 and 7, Sat. at 2; $25. **INTAR Theater,** 420 West 42nd Street (695-3401).

PSYCHO BEACH PARTY—Charles Busch's new comedy (in which he stars) is the rib-tickling story of a perky, teenage girl with a problem (something like a multiple-personality quirk) which leads to havoc with her social life and turns beach parties into nightmares; directed by Kenneth Elliot. Featured in the cast are Michael Leitheed, Becky London, Ralph Buckley, Arnie Kolodner, Robert Carey, Michael Belanger, Judith Hansen, Theresa Marlowe, Meghan Robinson, and Andy Halliday. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $28. **Players Theater,** 115 Macdougal Street (254-5076).

A SHAYNA MAIDEL—(Yiddish for *A Pretty Girl*). Melissa Gilbert stars in Barbara Lebow's story of two sisters and their father, and the experiences which have torn the family apart and brought them back together again; directed by Mary B. Robinson. Featured in the cast are Paul Sparer, Gordana Rashovich, Cordelia Richards, Joan MacIntosh, and Jon Tenney. Tue. through Thur. at 8, Sat. at 2, $25; Wed. at 2, $22; Fri. and Sat. at 8, Sun. at 3, $28. **Westside Arts Theater,** 407 West 43rd Street (541-8394).

SLASHER—*The Splatter Rock Musical,* by Michael Hillyer (who also directed), Biff Paruolo, Bill Wheeler, and Michael Calderwood. Thur. at 8, Sat. at 7; $15. **Wings Theater,** 112 Charlton Street (645-9630).

STEEL MAGNOLIAS—Robert Harling's play returns (and looks and plays better yet in its larger venue), about society matrons who live, discuss, and enjoy life as they are beautified at a beauty parlor regularly; directed by Pamela Berlin. With Betsy Aidem, Kate Wilkinson, Margo Martindale, Mary Fogarty, Constance Shulman, Rosemary Prinz. This sweet, small play is entertaining and moving. Tue.-Fri. at 8, Sat. at 6 & 10, Sun. at 3 & 7:30; $24–$30. **Lucille Lortel Theater**, 121 Christopher Street (924-8782).

A SUBJECT OF CHILDHOOD—Loren-Paul Caplin's play concerning the effects of being abndoned, and how they can shape one's entire life; directed by Bill Castellino. Featured in the cast are Gregory Salata, Novella Nelson, and Kelle Kerr. Tues. through Sat. at 8, Sun. at 3 and 7; $18. **WPA Theater**, 519 West 23rd Street (206-0523).

TAMARA—John Krizanc's participatory adventure, based on two days (1927) in the life of Tamara De Lempicka, takes place in a lavishly-decorated Italian villa and lets you pursue any character throughout the 15 rooms of the villa; directed by Richard Rose. Mon. through Wed., Fri. through Sun. at 8, Sat. and Sun. at 2; $85 to $135. **The Seventh Regiment Armory,** Park Avenue and 66th Street (307-7171).

THE TAMING OF THE SHREW—Shakespeare's comedy, directed by Julie Taymor, and featuring Shelia Dabney and Sam Tsoutsouvas, is presented in a performance-in-the-round production. Thurs. through Sat. at 8; $15; through 3/12. **The Triplex/Theater 2,** 199 Chambers Street (618-1980).

TAPMAN—Moses Gunn stars in Kraen Jones–Meadows's play about an aging blues musician fighting to retain his greatness that has passed; directed by Shauneille Perry. Featured in the cast are Seret Scott, Kim Hailton, Merlin Santana, Guy Davis, Helmar Augustus Cooper, Dean Kirby, and John P. Rice. Wed. through Sat. at 8, Sat. at 3, Sun. at 3 and 7; $15 to $18. **Hudson Guild Theater,** 441 West 26th Street (760-9810).

THULI IN CONCERT—A full-length concert/theater production featuring the South African singer Thuli Dumakude performing traditional township music and contemporary compositions of the area. Sun. at 6 and Mon. at 8, through 3/28; $15. **Douglas Fairbanks Theater,** 432 West 42nd Street (239-4321).

VAMPIRE LESBIANS OF SODOM—Charles Busch's funny and imaginative play, which follows the curtain-raiser, *Sleeping Beauty or Coma,* both directed by Kenneth Elliott. Featured in the cast are David Drake and Carole Monferdini. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $22 to $25. **Provincetown Theater,** 133 Macdougal Street (477-5048). ● ●

WENCESLAS SQUARE—The last play by the late Larry Shue is a portrait of a professor of theater who, with his student as traveling companion, returns to Prague after a number of years and finds lots of surprises; directed by Jerry Zaks. Featured in the cast are Dana Ivey, Victor Garber, Jonathan Hadary, and Bruce Norris. Tues. through Sun. at 8, Sat. and Sun. at 3; $20 to $25. **Public Theater/Martinson Hall,** 425 Lafayette Street (598-7150).

THEATER COMPANIES

AMAS REPERTORY THEATER—*Struttin',* a new musical, spanning the period from 1917 through 1940, with book, music, and lyrics by Lee Chamberlin, is about two sisters from Asbury Park who move to New York seeking fame and fortune; directed by Ms. Chamberlin. Thur. through Sat. at 7:30, Sun. at 3; $10; through 3/6. **AMAS Theater,** 3rd floor, One East 104th Street (369-8000).

AMERICAN FOLK THEATER—Paul Carter Harrison's musical drama, *Anchorman,* described as a blues operetta; directed by the author. Featured in the cast are Giancarlo Esposito, Al Freeman, Jr., and Micki Grant; also Peter DeMaio, Michael Shelle, and Craig Thompson; music by Julius Hemphill. Wed. through Fri. at 8, Sat. at 3 and 8; Sun. at 3 and 7:30; $12.50 to $18.50. **Theater Four,** 424 West 55th Street (246-8545).

AMERICAN JEWISH THEATER—Jan Hartman's *K,* a new play based on the life of Franz Kafka; directed by John Pynchon Holmes and starring Graeme Malcolm in the title role. Tues., Wed., Thurs., and Sat. at 8, Sun. at 2 and 7; $20. **Theater,** 15 West 28th Street (683-7707).

BILLIE HOLIDAY REPERTORY THEATER—Celeste Colson Walker's *Reunion in Bartersville,* and Pearl Cleage's *Come and Get These Memories*, are in rotating repertory with Judi Ann Mason's *Indigo Blues,* featuring Denise Burse-Mickelbury, Gwen Roberts–Frost, and Clarence Jarmon. Featured in the other casts are Maurice Carlton, William Williams, Melissa Fonts, David Robeson, Chuck Patterson, and Mikell Pinkey. Wed. through Sat. at 8, Sat. at 3, Sun. at 4; $6 to $12; through 3/27. Phone for specifics. **Billie Holiday Repertory Theater,** 1368 Fulton Street, Brooklyn (1-718-636-0918).

BROOKLYN SHAKESPEARE COMPANY—Its first production is *King Lear,* directed by Geoffrey Owens. Tue. through Sat. at 8, Sun. at 2; $8; 2/23 through 3/6. **RAPP Arts Center Theater,** 220 East Fourth Street (529-6160).

CIRCLE REPERTORY THEATER—David Steven Rappoport's *Cave Life* is a comedy about an eccentric Manhattanite involved in an unusual *menage-a-trois* with her husband and her hallucination of a Neanderthal suitor; directed by Paul Lazarus. Company members and guest artists are featured in the cast. Tues. through Fri. at 8, Sat. at 2 and 8, Sun. at 3 and 7:30; $22.50 to $26. **Circle Repertory Theater,** 99 Seventh Avenue South (924-7100).

EQUITY LIBRARY THEATER—Through 2/28: Bernard Pomerance's *The Elephant Man,* based on the life of John Merrick (and winner of three Tony Awards). Tue. through Sun. at 8, Sat. and Sun. at 2:30. **Equity Library Theater**, 310 Riverside Drive (enter on 103rd Street) (663-2028).

JEAN COCTEAU REPERTORY—T. S. Eliot's *The Cocktail Party,* about a mysterious stranger and two guardian angels in London (through 4/21), in repertory with Franz Kafka's *The Trial* and Anouilh's *Antigone*, a modern retelling of the Sophocles tragedy (through 4/8). Thur. through Sat. at 8, Sun. at 3; $15. Phone for specifics. **Bouwerie Lane Theater,** 330 Bowery (677-0060).

JEWISH REPERTORY THEATER—Arnold Wesker's two one-acters for one actress (Marilyn Chris): *Yard Sale,* about a Brooklyn schoolteacher whose husband leaves her after many years, and *Whatever Happened to Betty Lemon,* about an ancient English crone fighting off old age; both directed by Edward M. Cohen. Tues. through Thur. and Sat. at 8, Sun. at 3 and 7; $15 to $18. **Theater,** 344 East 14th Street (505-2667).

LATIN AMERICAN THEATER ENSEMBLE—In Spanish: Jean Zune's *La Ventisca,* directed by Victor Acosta and starring Teresa Yenque and Carlos Rodriguez. The story is about a man living alone in a remote place who meets a famous woman, an accidnetal encounter that will change their lives. Fri. and Sat. at 8, Sun. at 5; $8; 2/27 through 4/10. **El Porton del Barrio,** 172 East 104th Street (246-7478).

MANHATTAN PUNCH LINE—During this 4th Annual Festival of One-Acters, 21 plays will be presented through 3/20; $10; call theater for specifics. **Judith Anderson,** 422 West 42nd Street (279-4200).

MANHATTAN THEATER CLUB—Alan Ayckbourn's *Women In Mind* is a comedy about a middle-aged woman (Stockard Channing) whose fantasy life threatens to overcome her real and, in her mind, rather mundane life; directed by Lynne Meadow. Featured in the cast are Tracy Pollan, Michael Countryman, Patricia Conolly, John David Cullum, Remak Ramsay, Daniel Gerroll, and Simon Jones. Tues. through Sun. at 8, Sat. and Sun. at 2:30; $30 (except Sun. evening which is $25); through 3/13. Manhattan Theater Club's Stage I, **City Center,** 131 W. 55th St. (947-5850).

MUSICAL THEATER WORKS—Curt Peterson has the title role in *Alias Jimmy Valentine,* a musical based on the O. Henry story, book by Jack Wrangler, lyrics by Hal Hackaday, music by Robert Haber; directed by Charles Repole. It tells of a famous safecracker released on parole. Tues. through Sun. at 8, Sat. at 3; $12; from 2/25. **Musical Theater Works Performance Space,** 136 East 13th Street (228-1210).

NEW MEDIA REPERTORY COMPANY—An evening of two one-acters: August Strindberg's *Motherlove,* directed by Mary Hayde, about four women at the turn of the century. Plus, George Bernard Shaw's *O'Flaherty V. C.,* directed by Tom McDermott Jr., an anti-war comedy. 2/26 through 3/20; $8 (call theater for specifics). **New Media,** 512 East 80th Street (734-5195).

NEW YORK SHAKESPEARE FESTIVAL—*A Midsummer Night's Dream:* This one is set in Brazil's northern Bahai at the turn of the century and incorporates aspects of voodoo into the supernatural aspects of Shakespeare's fantasy; a good bit of his indestructible humor comes through. Directed by A. J. Antoon, with Lorraine Toussaint, Elizabeth McGovern, Joe Morton, Barton Heyman, and John Leguizamo. Tues. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3, $20 to $25; through 3/27. **Public/Anspacher,** 425 Lafayette Street (598-7150). *Julius Caesar*, second in the Shakespeare Festival, directed by Stuart Vaughan, is previewing now prior to a 3/22 opening. Cast features Al Pacino as Marc Antony, Martin Sheen as Brutus, Edward Herrmann as Cassius, and John McMartin as Caesar. Tues. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $20 through $25; through 4/3. **Public/Newman Theater,** 425 Lafayette St. (598-7150).

O'LAC REPERTORY ENSEMBLE—An Aubrey Wharton double bill: *A Different Lifestyle*, about parents hiring a deprogrammer to retrieve their son from a religious sect; followed by *Vietnam Blues,* which deals with a veteran suffering from delayed stress syndrome; directed by Dwight R.B. Cook. Featured in the cast are J. D. Wyatt, Kim Brockington, Gershon Tucker, Osie Lee Griffin, Juliet Latchman, and Billy Horwitz. Thur. through Sat. at 7:30, Sun. at 4; 2/25 to 28; $8. **18th Street Playhouse,** 145 West 18th Street (1/718-783-2954).

PEARL THEATER COMPANY—*Uncle Vanya* opens, the Pearl's first Chekhov play, with Shepard Sobel directing. Featured in the cast are Jim Nugent, Stuart Lerch, Joanne Camp, Joseph Warren, Robin Westphal, Frank Geraci, Sylvia Davis, among others. Wed. Through Sat. at 8, Sun. at 3; 2/26 through 3/26; $10. **Pearl Theater,** 125 West 22nd Street (645-7708).

PUERTO RICAN TRAVELING THEATER—Richard Irizarry's *Ariano,* a controversial drama about a yuppie, his obsession with acceptance by the 'white' world, amd takes a long, hard look at racial attitudes. Featured in the cast are Graciela Lecube, Elizabeth Ruiz, Rafael Baez, David Medina, Eddie Trucco, and Jimmy Borbon; directed by Vicente Castro. English performances are Wed. through Fri. at 8; Spanish performances are Sat. and Sun. at 2:30 and 8; $10. **P.R.Traveling Theater,** 304 West 47th Street (354-1293).

REPERTORIO ESPANOL—*La Zarzuela,* anthology of songs from Spanish operettas; *La Corte de Faraon*; Eduardo Machado's *Las Damas Modernas de Guanabocoa* and *Revoltillo!*; Gloria Gonzalez's *Cafe con Leche*; Richard Talesnik's *La Fiaca*; Jose Zorillla's *Don Juan Tenorio*; Alejandro Casona's *Prohibido Suidarse en Primavera*; Ana Diosdado's *Usted Tambien Puede Disfrutar de Ella*; Federico Garcia Lorca's *Yerma.* Thur. through Sat. at 8, Sun. at 3 and 7; call theater for specifics (some of the events are at the Equitable Tower, 787 Seventh Avenue.) **Gramercy Arts Theater,** 138 East 27th Street (889-2850).

ROYAL COURT REPERTORY—Carol Costa's *Big Al Goes Straight* is a murder mystery set in a speakeasy disguised as a funeral parlor in 1920's Chicago; directed by Michael Singleton. Wed. through Sat. at 8, Sat. at 3; $10. **Royal Court Repertory Theater**, 342 West 53rd Street (956-3500).

SECOND STUDIO—*Bell, Brook, and Candle,* John Van Druten's comedy about a witch casting her spell over a a man; directed by Harv Dean. Featured in the cast are Joseph Whelan, Barbara Acey, Jessica Scott, Richard Duva, and James Mineo. Wed. through Sat. at 8, Sun. at 3; $10; through 3/6. **Second Studio Theater,** 163 West 23rd Street (463-7050).

SHAKESPEARE STAGE COMPANY—Premiere season opens with *Twelfth Night,* directed by Anthony Naylor. Ensemble is composed of American actors trained in the United States, as well as the Royal Academy of Dramatic Art in London. Tues. through Sat. at 8, Sun. at 3; $8. **Samuel Beckett Theater,** 412 West 42nd Street (279-4200).

THIRTEENTH STREET REPERTORY—Israel Horovitz's *Line,* a comedy, Wed., Thur. and Sun. at 9:30; $10; in repertory with *Tooty Died Grinnin',* by Dana Tatum and Peter McFarlane, which focuses on four men (Robert Siveris, Mike Jefferson, Keith Smith, and Ivan Jourdain) growing up in Breaux Bridge, Louisiana, in the 1930s. Two choose to fight back against the racism and the hostile environment. Two run from confrontation; directed by Ken Terrell. Wed. through Sun. at 7; $10; through 3/13. **Thirteenth Street Theater,** 50 West 13th Street (675-6677).

OFF-OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

AFTER CRYSTAL NIGHT—John Herman Shaner's comedy-drama concerning a middle-class family facing problems of anti-Semitism, Jewish identity, and dealing with a persuasive Jewish activist group; directed by Max Meyer. Featured in the cast are Steve Franken, Barbara Eda-Young, Anthony Call, and Ben Mittleman. Thur. through Sun. at 8, Sat. and Sun. at 3. **Henry Street Settlement**, 466 Grand St. (869-3981).

CAUGHT IN THE MIDDLE WITH NO WAY OUT—A play about a fatherless black family that deals with conflict, pain, and gang violence form a member of the household, written and directed by Michael J. Holland. Tues. through Sat. at 8, Sun. at 3 and 7; from 3/3. **Harold Clurman Theater,** 412 West 42nd Street (594-2826).

CHORDS IN THE HEART—Two classic American short stories adapted for the stage by Dr. Linda Burson: Edgar Allan Poe's *The Masque of the Red Death,* directed by Seth Walsh, and Truman Capote's *Children on*

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THEATER

Their Birthdays, directed by John Daines. Featured in the casts are Marcy Repp, Alana Teichman, Kelly Salvadore, Andrew Shaifer, Tom O'Brien, Martha Gilpin, Daniel Kahn, Lynne McCollough, Jane Montgomery, and Karen Christensen. Through 2/28; $8; call theater for details. **Actor's Outlet Theater,** 120 West 28th Street (645-0783).

COMPANY—The Stephen Sondheim/George Furth landmark musical about marriage, relationships, and commitment; directed by Jeffery K. Neill. Featured in the cast are Kevin Daly, Lorraine Serabian, Woody Howard, and P. J. Nelson. Thur. through Sat. a 8, Sat. and Sun. at 3; through 3/6; $10. Silver anniversary season of the **All Souls Players,** Lexington Avenue at 80th Street (877-5997).

CORNER BOYS—James Himelsbach's play about four tough kids who see rock'n'roll as a way out of their working-class town, and form a doo-wop band. Featured in the cast are Vinnie Sassone, Tim Kelleher, Sean Eden, and Nicholas Chiniund. Wed. through Sat.; through 3/5 at 8; $8 (call theater for specifics). **1010 Theater,** at the Park Avenue Christian Church, 85th Street and Park Avenue (473-3675).

CYRANO—A musical for the whole family, with lyrics, book, and music by Judy Spencer; directed by Dinah Gravel; choreography by Jamie Stiller. Based on Rostand's romantic tragedy about a brave but homely man with a beautiful soul and magnificent wit. Thur. through Sat. at 8, Sun. at 3; through 3/12; $7. **Hartley House,** 413 West 46th Street (666-1716).

DOUBLE BILL—Jason Miller's *Lou Gehrig Did Not Die of Cancer,* with John Di Gennaro, Mary C. Keefe, and Nita Novy; plus Fred Crecca's *Barflys Part I,* with Larry Fleischman and Marie Wallace; both directed by Lou Vuolo. Through 3/12; $8. Phone for details. **Courtyard Playhouse,** 39 Grove Street (675-2574).

DOUBLE BILL—Edgar Allan Poe's *The Masque of the Red Death,* followed by Truman Capote's *Children on Their Birthdays*; both adapted by Linda Burson. 2/24 through 27 at 8; 2/27 at 2; 2/28 at 3; $8. **Actor's Outlet Theater,** 120 West 28th Street (645-0783).

GRANDMA, PRAY FOR ME—Nishan Parlakian's comedy about Armenians in America; and their efforts to keep their traditions alive down through the generations; directed by Joseph King. With Eileen Burns, Krekor Satamian, Alan Dolderer, Terri Galdin, Janet Aspelwall, and Larry Swanson. Thur. through Sat. at 8, Sun. at 3; through 3/13; $10. **Park West Presbyterian Church,** 165 West 86th Street (242-3900).

FOIBLES—Byzantine intrigues at a theater and a gay bar, by Terry Talley; directed by Richard Smithies. Sat. at 3:30 and 10:15, through 3/5. 3/11 through 5/1, Fri. at 7, Sun. at 3:30 and 8; $10. **Wings Theater,** 112 Charlton Street (645-9630).

GRASS ROOTS—Le Wilhelm's comedy about a marijuana salesman who encounters a weird variety of customers. Featured in the cast are Lissa Watson, Merry Beemer, and Giselle Minole. 2/25–27, 3/3–5, 3/10–12, at 8; $8. **The Cubiculo Theater,** 414 West 51st Street (496-8018).

GRENDEL—John Gardner's retelling of the Beowulf epic from the monster's point of view. Thurs. through Sat. at 8, Sun. at 3; $8; 3/3 through 4/3. Adapted and presented by Odyssey Theater **Medicine Show,** 353 Broadway at Franklin Street (673-5665).

GUADELOUPE—Mindi Dickstein's farce about two young women swept away by revolution in the tropics; directed by Christopher Catt. Thur. through Sat. at 8, Sun. at 5; through 3/13; $10 **Westbeth Theater,** 151 Bank Street (691-2272).

HERE COME THE CLOWNS—A revival of Philip Barry's play, set in a vaudeville speakeasy, presenting a classic confrontation between good and evil; directed by Richard Dent. Featured in the cast are Paul Borrillo, Tierney Finn, Timothy Hall, Jacqueline Hahn, Jim Maggard, Claire Dorsey, and Mark Folger. Thur. through Sat. at 8; Sun. at 3; $8; 3/3 through 20. **Peter Xantos Theater,** 302 West 91st Street (362-3964).

HONEYMOON IN HADES—*Lethe,* a musical comedy telling of the Orpheus-Eurydice legend, by Joe Da Versa, Phyllis Cole. Featured in the cast are author JOe Da Versa, Deborah Surdi, Frank Surdi, Richard Paratley, Loretta Rotolo, and Phyllis Falletta. Fri. through Sun. at 8; $8; through 2/28. **Prometheus Theater,** 239 East Fifth Street (477-8689).

INCREASED DIFFICULTY OF CONCENTRATION—Vaclev Havel's play about a contemporary social scientist trying to keep his marriage together while continuing an affair with his mistress. 3/1 through 5 at 8, 3/2 at 2; $8. **Pope Auditorium,** Fordham University, Lincoln Center Campus, 113 West 60th Street (841-5267).

IVANOV—Anton Chekhov's comic melodrama about a despairing idealist–a liberal 19th Century Russian Everyman; directed by Dennis Thread. Through 2/27; $8. Call theater for specifics. **Newfoundland Theater,** 353 Broadway (595-6652).

THE LAST MUSICAL COMEDY–A musical dedicated to the Golden Age of Broadway Musicals; book and lyrics by Tony Lang; music by Arthur Siegel; directed by Pamela Hunt. Thur. and Fri. at 8, Sat. at 7 and 10, Sun. at 3; $10; through 3/5. **Riverwest Theater,** 155 Bank Street (243-0259).

LOOSE ENDS—Larry Fishburne and Paul Guilfoyle appear in a revival of Michael Weller's portrait of lovers who discover, after a decade, that love is not enough; directed by Irene Lewis. Tues. through Sat. at 8; Sat. at 2, Sun. at 3; through 3/6. **Second Stage Theater,** 2162 Broadway (873-6103).

THE MAD EMPEROR—August Strindberg's tragi-comedy about the reign and fall of Erik XIV, king of Sweden, betrayed by his brother, his queen, and his lover; directed by Steven Baker. Thur. through Sun. at 8; $5; through 5/2. **Dramatis Personae Theater,** 25 East Fourth Street (673-4382).

ORESTES—Euripides' play telling of the killing of Clytemnestra by her two children to avenge her murder of their father; directed by R. Jeffrey Cohen. Featured in the cast are Deborah Kampmeier, John Harmon, Tom Harford, and Raphael Nash. Wed. through Sat. at 8, Sun. at 7; $10; through 3/13. **RAPP Arts Center,** 220 East 4th Street (529-6160).

THE ROSY CAVE—J. Lois Diamond's play explores the backstage lives of strippers in Boston's combat zone, replete with frustrations, dreams, illicit activities, and perversities; directed by Rick Lombardo. Thurs. through Sun. at 8; through 3/13; $4. **Theater for the New City,** 155 First Avenue (254-1109).

SAIL AWAY—Or *A Workingman's Guide to Atlantis,* by Glyn O'Malley. A ghost materializes in an offbeat New England family to take care of unfinished business. Thur. through Sat. at 8, Sun. at 3; 3/3 through 27; $8. Produced by the Phoenix Ensemble at the **Raft Theater,** 432 West 42nd Street (279-4200).

SHIRLEY BASIN—Rita Gardner and Norma Jean Griffin star in Jack Gilhooley's comedy based on the women of Shirley Basin, a uranium mining town in Wyoming; directed by Liz Wright. Wed. through Sat. at 8; $8; through 3/5. **Nat Horne Theater,** 440 West 42nd Street (279-4200).

SLAVE TRADE—Jim Engelhardt's play, directed by Gary Garrison, takes place in 1806 on a ship in the mid-Atlantic, whose captain transports Africans to the slave markets of the new world. Featured in the cast are Michael Rogers, John Daggett, and Joseph Callari. Thur. through Sat. at 8, Sun. at 3; $7 and $8; through 2/28. **Brooklyn Playworks Theater,** 674 Fourth Avenue, Brooklyn (1/718-499-2293).

SLOW BURN—Cynthia Cooper's play, based on the 'snowball murders' incident in Baltimore in the early 80s which became a *cause celebre* at the time, especially for the elderly; directed by Michael Warren Powell. Fri. at 7, Sun. at 3 and 8; through 3/6; $10. **Wings Theater,** 112 Charlton Street (645-9630).

THREESOME—*Threesome,* three original one-act musicals by Migdalia Cruz, Eduardo Machado, and Ana Maria Simon, with music by Sergio Garcia-Marruz, Fernando Rivas, and Jeffrey Roy. Thur. through Sat. at 8; through 3/6; $8. **Duo Theater,** 62 East 4th Street (598-4320).

UNTOLD DECADES—Seven one-acters in two consecutive evenings trace the gay male experience from the 1920s to the present; written by Robert Patrick. Evening I opens 2/17, Evening II 2/18. Thur. and Sat. at 8, Sun. at 7; $10; through 4/10. The Glines at the **Producers Club,** 358 West 44th Street (869-3530).

WHAT THE MORPH BROTHERS DID—John Ahlin's sci-fi nightmare about the brothers as they journey through space to our spheres of action. Tues. through Sat. at 8, Sat. at 2, Sun. at 3; $10. **South Street Theater,** 424 West 42nd Street (724-7744).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. *New York* Magazine will be happy to advise you.

ART
EXHIBITIONS

COMPILED BY EDITH NEWHALL

GALLERIES

Galleries are generally open Tue.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

PAT ADAMS—Large-scale paintings in which the artist manipulates the circle; through 3/25. New York Academy of Sciences, 2 E. 63rd St. (838-0230).

CECILE GRAY BAZELON—Recent paintings of interiors and exteriors of office buildings and country houses; through 3/5. Perlow, 980 Madison Ave. (517-5858).

VARUJAN BOGHOSIAN—New collages; through 3/19. Cordier & Eckstrom, 417 E. 75th St. (988-8857).

DAVID LEVINE—Recent caricatures; through 3/19. Forum, 1018 Madison Ave. (772-7666).

JUAN MARTINEZ—Sculpture and wall reliefs composed of antique moldings, metals, and other materials; through 3/6. Kouros, 23 E. 73rd St. (288-5888).

PHILIP PEARLSTEIN—Recent figure paintings and watercolors; through 3/15. Hirschl & Adler Modern, 851 Madison Ave. (744-6700).

REBECCA RAUBACHER—Drawings of faces that could be male or female; through 3/19. Cecil, 16 E. 72nd St. (517-3605).

BART VAN DER LECK—Paintings, prints, posters, and typography, by this artist whose experiments with abstraction influenced Van Doesburg and Mondrian; through 4/2. MJS, 9 E. 82nd St. (517-8565).

DOROTHY ZILKA—Landscape paintings in acrylic and oil stick; through 3/19. Schlesinger-Boisanté, 822 Madison Ave. (734-3600).

57th Street Area

WALTER ANDERSON—Crayon drawings executed during the 40's, of landscapes, reptiles, and birds; through 3/31. Ross, 50 W. 57th St. (307-0400).

GLEN BAXTER/JAN KNAP—Narrative paintings that draw upon children's book illlustration/Paintings of domestic scenes that are evocative of pre-Renaissance devotional painting. Through 3/19. Solomon, 724 Fifth Ave. (757-7777).

RONALD BLADEN—Wall sculptures from 1986 to 1988; through 3/19. Washburn, 41 E. 57th St. (753-0546).

KAREN BREUNIG—Expressionistic landscape paintings; through 3/10. Kraushaar, 724 Fifth Ave. (307-5730).

STEVE CURRIE/JOHN HULL—Recent sculptures/New paintings in a series entitled, "A Baseball Diary." Through 3/5. Borgenicht, 724 Fifth Ave. (247-2111).

RICHARD DEACON—Recent large-scale sculptures that are constructed out of basic industrial materials such as galvanized steel, masonite, and rubber; through 3/5. Goodman, 24 W. 57th St. (977-7160).

JIM DINE—Recent paintings that combine landscape, still life, and emblematic icons; through 3/5. Pace, 32 E. 57th St. (421-3292).

LOIS DODD/AMY SCOTT—Recent landscape paintings-/Colored pencil still lifes; through 3/2. Fischbach, 24 W. 57th St. (759-2345).

SONDRA FRECKLETON—Watercolor still lifes; through 3/2. Schoelkopf, 50 W. 57th St. (765-3540).

ARTHUR GIBBONS—Floor and wall sculptures in polychromed steel; 2/25-3/19. Emmerich, 41 E. 57th St. (752-0124).

JAMES GINGERICH—New paintings based on the artist's youth and adolescence in Texas; through 3/3. Frumkin/Adams, 50 W. 57th St. (757-6655).

RONI HORN—Two identical forged copper forms that are conical in shape, in an installation entitled, "Pair Object III: The Experience of Identical Things"; through 3/5. Lelong, 20 W. 57th St. (315-0470).

SAMUEL KORNBERG—Expressionistic figurative paintings that reveal the artist's search for moral justice; 2/27-3/23. Deutsch, 20 W. 57th St. (765-4722).

TERENCE LA NOUE—Recent mixed-media paintings; through 2/27. Emmerich, 41 E. 57th St. (752-0124).

RAMIRO LLONA/WAYNE THIEBAUD—Recent abstract paintings/A series of prints entitled, "Candy Stripes and Candy Streets"; 2/24-3/26. Haime, 41 E. 57th St. (888-3550).

LEO MANSO/SIDEO FROMBOLUTI—Assemblages and collages/Landscape drawings in charcoal and pastel; through 3/2. Armstrong, 50 W. 57th St. (582-8581).

HOWARD MARGOLIS—Recent figurative paintings and pastels; through 3/27. Dintenfass, 50 W. 57th St. (581-2268).

JEAN MIOTTE/JEAN RATHER—Works on paper from 1951-1963, by this French Abstract Expressionist; through 3/5/Paintings of dream-like imagery; 3/1-19. Gimpel & Weitzenhoffer, 724 Fifth Ave. (315-2033).

PAUL ROTTERDAM/ALBERTO GIACOMETTI—Paintings and drawings; through 3/12/Sculpture, paintings, drawings, and prints; through 4/2. Herstand, 24 W. 57th St. (664-1379).

ROBERT S. ZAKANITCH/MILAN KUNC—Recent paintings/Recent photographic collages. Through 2/27. Miller, 41 E. 57th St. (980-5454).

East Village

ROBERT CRONBACH/MARY ELLEN DOYLE—Terracotta sculptures of architectural forms/Works on paper; 2/25-3/27. Humphrey, 242 E. 5th St. (529-0692).

WALLACE & DONOHUE—New collaborative works; through 3/6. Postmasters, 66 Ave. A (477-5630).

LAWRENCE NELSON WILBUR/LEONARD PYTLAK—Paintings and prints from the 30's and 40's by both; through 3/13. Sragow, 436 E. 11th St. (477-6284).

SoHo and TriBeCa

VITO ACCONCI—Photographic works from 1969-70 that explore systems of movement between the artist's body and the environment; through 3/5. Alexander, 59 Wooster St. (925-4338).

ROBERT ACKERMAN—Large-scale paintings on canvas and burlap that depict camouflage imagery; through 3/12. Thorp, 103 Prince St. (431-6880).

JENNIFER BARTLETT—Paintings and constructions of boats, fences, and houses; through 3/27. Cooper, 155 Wooster St. (674-0766).

BRUNO CECCOBELLI—Mixed-media paintings on wood with symbolic imagery; through 3/12. Shainman, 560 Broadway (966-3866).

CHARLES CLOUGH—Recent abstract paintings; through 3/16. Hanson, 415 W. Broadway (334-0041).

HANNE DARBOVEN—Seventy framed works that incorporate collage, photographs, and ink drawings, in a series entitled, "Birthday Gift 1987"; through 2/27. Castelli, 142 Greene St. (431-6279)

GENE DAVIS—A survey of paintings, including Abstract Expressionist-influenced works from the '50s, hard-edge stripe paintings from the '60s, and later "pinstripe" and "mirror" paintings; through 2/27. Cowles, 420 W. Broadway (925-3500).

SIMON FAIBISOVICH—Figurative paintings by an artist who lives in Moscow; through 3/5. Kind, 136 Greene St. (925-1200).

MICHAEL FUCHS—Recent abstract paintings; through 3/19. Engelhorn, 591 Broadway (966-6882).

STEVE GIANAKOS—Large-scale figurative black-and-white paintings in this artist's comic/graphic style; through 3/12. Toll, 146 Greene St. (431-1788).

GARY GOLDBERG—"Diazoids"—photograms displayed in lightboxes; through 3/26. Souyun Yi, 249 Centre St. (334-5189).

KENNETH GOLDSMITH—Wood sculptures of books and bookshelves; through 3/2. Schreiber/Cutler, 171 Spring St. (925-1441).

RODNEY GRAHAM—A series of sculptures entitled, "Standard Edition," made with copper, aluminum, and steel; through 3/17. Burgin, 270 Lafayette St. (219-8379)

GABRIEL HALEVI—New paintings that combine geometric and figurative shapes, all in dark colors; through 3/5. M-13, 72 Greene St. (925-3007).

GRACE HARTIGAN—A series of new paintings and collages entitled, "American Places"; through 3/5. Gruenebaum, 415 W. Broadway (966-3646).

JOHN HILLIARD—Photographs that are printed on fabric with a laser scan; through 3/12. Cutler, 164 Mercer St. (219-1577)

RONI HORN/DONALD LIPSKI—Ten-foot-high cast iron sculptures from her series, "Post Work"/Sculptures that incorporate mooring buoys and other materials. Through 3/5. Van Eck, 420 W. Broadway (219-0717).

WILL INSLEY—Fifteen abstract paintings which the artist describes as "wall fragments"; through 3/19. Protetch, 560 Broadway (966-5454).

CLETUS JOHNSON—Constructions and collages from 1974-1986. At Walls, 137 Greene St. (677-5000), through 3/5; at Castelli, 420 W. Broadway (431-5160), through 2/27.

LESTER JOHNSON—Etchings and lithographs from the early 'sixties through the 'seventies; through 3/5. Cone, 560 Broadway (431-7017).

JANE KAUFMAN—Quilted fabric paintings; through 3/5. Steinbaum, 132 Greene St. (431-4224).

STEVE KEISTER—Recent sculptures that incorporate Bertoia chairs; through 3/5. Blum Helman Warehouse, 80 Greene St. (245-2888).

RONNIE LANDFIELD—Abstract paintings based on the landscape; through 3/3. Haller, 415 W. Broadway (219-2500).

STEPHEN LAUB—Recent sculpture; 2/27-3/26. Koury Wingate, 578 Broadway (966-5777).

DANIEL LEVINE—Paintings, photographic works, and drawings; through 3/12. Neale, 320 Lafayette St. (431-5077).

BERNARD MAISNER/SUZANNE VINCENT—New paintings by both; through 3/5. Stux, 155 Spring St. (219-0010).

WILLIAM MANNING/THOMAS NONN—Sculptures with collaged and painted surfaces/Mixed-media paintings. Through 3/19. Shapolsky, 99 Spring St. (334-9755).

JUSTIN MCCARTHY—A retrospective of paintings by this American "Outsider" artist; through 3/12. Cavin-Morris, 100 Hudson St. (226-3768).

ALAN MCCOLLUM—"Surrogates"—small paintings cast in plaster that are multiples; through 2/27. Nosei, 100 Prince St. (431-9253).

ALAN MCCOLLUM/DANIEL BUREN—Plaster casts of household items in a series entitled, "Individual Works"/Plans, sketches, and photographs of a permanent installation at the Palais-Royal in Paris. Through

2/27. Weber, 142 Greene St. (966-6115).

FRANK MOORE—Recent oil paintings; 3/1–26. Allen, 560 Broadway (334-9710).

RON MOPPETT—Paintings on paper; though 3/8. 49th Parallel, 420 W. Broadway (925-8349).

ANN NEELY—Landscape paintings inspired by the artist's exploration of the Dordogne countryside last August; through 3/5. Munroe, 415 W. Broadway (226-0040).

JILL AND ED O'CONNELL—Paintings and monoprints by both; through 3/5. Ingbar, 578 Broadway (334-1100).

JOHN OKULICK—New wall sculptures in wood, and free-standing sculptures in bronze and steel; through 3/2. Hoffman, 429 W. Broadway (966-6676).

PEDRO PEREZ—Objects and constructions that refer to the artist's childhood in Cuba; through 3/5. Pearl, 420 W. Broadway (966-5506).

SIGMAR POLKE—Ninety drawings from 1963 to 1969; through 2/27. Boone, 417 W. Broadway (431-1818).

CARLOS RODRIGUEZ—Light projection works; through 3/5. Dome, 578 Broadway (226-5068).

RICHARD SABA—Recent paintings; through 3/2. Milliken, 98 Prince St. (966-7800).

FRED SANDBACK—Drawings and prints by this minimalist sculptor, from the 60's to the present; through 3/19. Nolan, 560 Broadway (925-6190).

CAROLE SEBOROVSKI—Recent paintings and works on paper; through 3/5. Lorence/Monk, 568 Broadway (431-3555).

NANCY SPERO—"War Paintings," from 1966–1970; through 3/5. Baer, 270 Lafayette St. (431-4774).

NANCY SPERO/MEG WEBSTER—Drawings from her "Artaud" series of 1969–70/A conceptual installation entitled, "Nearest Ocean Water"; through 3/5. Gladstone, 99 Greene St. (431-3334).

JUDY STEVENS—Sculptures that resemble architectural fragments; through 3/12. Penine Hart, 105 Hudson St. (334-3522).

TOM UTTECH—Paintings that depict densley wooded landscapes; through 3/26. Davidson, 415 W. Broadway (925-5300).

RICHARD WENTWORTH—Sculptures that are created by juxtaposing and physically altering commonplace objects; through 3/12. Wolff, 560 Broadway (431-7833).

ALLAN WEXLER—"Small Buildings, Furniture, and Proposals for the Typical House"—furniture, models, drawings, and photographs of recent work; through 3/12. Feldman, 31 Mercer St. (226-3232).

ROGER WILLIAMS—Recent steel sculptures; through 3/5. Littlejohn-Smith, 133 Greene St. (420-6090).

Other

ERIC BAINBRIDGE—New sculpture by this British artist; 2/25–3/26. Ala, 32 W. 20th St. (741-3344).

FORD BECKMAN—Recent abstract paintings; through 3/12. Cornelius, 170 Fifth Ave. (243-7171).

BRUCE CONNER—Drawings, photograms, and collage engravings; through 3/5. 56 Bleecker, 56 Bleecker St. (219-8836).

HAROLD FAYE—Drawings and lithographs from 1933–1939; through 3/12. Ryan, 452 Columbus Ave. (799-2304).

GWEN JOHN—Drawings and watercolors representing all periods of her work, plus several rare oil paintings; through 2/27. Davis & Langdale, 231 E. 60th St. (838-0333).

ROY LICHTENSTEIN—"Picasso" paintings from 1962–64; through 3/31. Gagosian, 521 W. 23rd St. (807-0807).

DEBORAH MASTERS—Sculptural reliefs that combine classical and contemporary subject matter, in hydrocal and concrete; through 3/13. LedisFlam, 108 N. 6th St., Williamsburg, Brooklyn (718-388-9055), Wed.-Sun. 12–6, Thu. 12–9.

GROUP SHOWS

Madison Avenue and Vicinity

AMERICAS SOCIETY—680 Park Ave. (249-8950), Tue.-Sun. 12–6. Works by three Venezuelan artists; through 4/3.

BABCOCK—20 E. 67th St. (535-9355). 19th-century American paintings by Brevoort, Davies, Eilshemius, others; 3/1–4/15.

C.D.S.—13 E. 75th St. (772-9555). "The Irascibles," curated by Irving Sandler, with works by Baziotes, de Kooning, Gottlieb, Hofmann, Motherwell, Pollock, Newman, Reinhardt, Rothko, others; through 2/27.

HIRSCHL & ADLER—21 E. 70th St. (535-8810). "Cubists Along the Avenue," with works by Gallatin, Morris, Shaw; "Picasso: The Late Drawings"; through 2/27.

MARBELLA—28 E. 72nd St. (288-7809). An exhibition commemorating the 75th anniversary of the Armory Show of 1913, with works by Dabo, Keller, Henri, Lawson, Luks, Sloan; through 3/6.

MARYMOUNT MANHATTAN—221 E. 71st St. (517-0400). "Primary States," with works by Lucas, Nakata, O'Connor, Paaro, Rosenfeld; through 3/4.

PRAKAPAS—19 E. 71st St. (737-6066). "Bauhaus Styles: The Myth of an Institutional Dogma," with works by Albers, Bayer, Gropius, Moholy-Nagy, others; through 3/12. Prakapas, 19 E. 71st St. (737-6066).

SIMON/NEUMAN—42 E. 76th St. (744-8460). Works by Bäckström, Storey, Uglow; through 3/19.

WENDER—3 E. 80th St. (734-3460). "Chinese Paintings and Calligraphy: First Half 20th Century"; through 4/2.

57th Street Area

DAVIDSON—11 E. 57th St. (355-4020). 19th-century American paintings and drawings by Eakins, Henri, Homer, Picknell, Weir, others; through 3/12.

I.B.M.—590 Madison Ave. (407-6100). "Encountering the New World 1493–1800: Rare Prints, Maps, and Illustrated Books from the John Carter Brown Library"; "Dutch Paintings of the Golden Age from the Collection of the National Gallery of Ireland"; through 4/9.

JACOBSON—50 W. 57th St. (582-4695). Abstract paintings by Dinsmore, Flaccus, Grimm, Kingston, Margolis, Purcell; through 3/5.

JANIS—110 W. 57th St. (586-0110). "60's/80's Sculpture Parallels," with works by Artschwager, Bickerton, Oldenburg, Holzer, Koons, Smithson, others; 2/25–3/26.

KENT—41 E. 57th St. (980-9696). Sculpture by Artschwager, Byars, Shapiro; through 3/5.

KRUGIER—41 E. 57th St. (755-7288). "The Mind's Eye," with works by Brancusi, Degas, Dubuffet, Klee, Picasso, Rodin, Tomlin, others; through 4/9.

LAMAGNA—50 W. 57th St. (245-6006). "Altar/Alter," with works by Beuys, Brickhouse, Lipski, Mendieta, Winokur, others; 2/25–3/26.

ST. ETIENNE—24 W. 57th St. (245-6734). Paintings, drawings, and prints by Corinth, Kollwitz, Modersohn-Becker; through 3/12.

TILTON—24 W. 57th St. (247-7480). Part one of a two-part exhibition to celebrate the dealer/artist Betty Parsons, with works by artists who showed in her gallery, including Newman, Ossorio, Pollock, others; through 2/27.

East Village

HEARN—735 E. 9th St. (598-4282). Works by Algus, Dryer, Hart, Hiller, Weinhardt; through 3/6.

ON THE WALL—328 E. 11th St. (460-0963). Furniture works by Gillette, Kulp, Kurtzman, Luthi, Oudrix; through 3/3.

303—513 E. 6th St. (477-4917). Works by Carrino, Etkin, Scarpitta, Webster; through 3/13.

SoHo and TriBeCa

ALTERNATIVE MUSEUM—17 White St. (966-4444). Recent abstract paintings by Gustavo Rivera, plus installations by Epoxy and Renato Miceli; through 3/26.

ERPF—568 Broadway (925-6160). "Private Works for Public Spaces," with drawings and models for unrealized public works by Benglis, Coyne, Denes, Haas, Kozloff, Oppenheim, Otterness, Saret, others; through 3/19.

ESMAN—70 Greene St. (219-3044). "17 Years at The Barn: Highlights of the Edward F. Albee Foundation," with works by Bowling, David, Duff, Green, Oliver, Pinchbeck, Westerlund Roosen, others; through 3/5.

FRANKLIN FURNACE—112 Franklin St. (925-4671). "Products and Promotion: Art, Advertising, and the American Dream," with works by Birnbaum, Holzer, Kruger, Prince, Wojnarowicz, others; through 3/12.

HARRIS—383 W. Broadway (431-3600). Works by Bacher, Brodsky, Landweber, Opocensky; through 3/5.

INGBER—415 W. Broadway (226-2221). "The Young and the Beautiful," dedicated to the memory of Gretna Campbell, with works by Brant, Finkelstein, Higgins, LeVander, others; through 3/5.

SOHO CENTER FOR VISUAL ARTS—114 Prince St. (226-1995). Works by Cuevas, Kilpatrick, Landau, Sutton; 2/25–4/2.

SPERONE WESTWATER—142 Greene St. (431-3685). Sculpture from the 1960's and 70's, by Andre, Flavin, Judd, Lewitt, Long, Merz, Naumann, Lewitt, Merz, Nauman; through 2/27.

SZOKE—164 Mercer St. (219-8300). Works in paper by Anthony, Arneson, Francis, Hill, Nevelson, others; through 3/12.

TWINING—568 Broadway (431-1830). "Alternatives," with sculptures Knowlton, Hardinger, Woody; through 3/5.

VIAFORA—568 Broadway (925-4422). "Raw Materials," with works by Bochner, Christo, Ford, Long, Morris, Oppenheim, others; through 3/12.

ZARRE—379 W. Broadway (431-3456). Recent paintings and drawings by Barth, Borstein, Boyd, Ohlson; through 3/18.

Other

CITY—2 Columbus Circle (974-1150). Design proposals for public art projects by Antonakos, Blum and Cavagliari & Sultan, Burton and Koenen, Dennis, Gardner, Gillen, Jaffe, Jaudon, Kasuba, Ladda, Rodriguez, Sasaki, Saunders, Wilson, MTA Arts for Transit Projects; through 3/8.

DIA ART FOUNDATION—548 W. 22nd St. (431-9232), Thu.–Sun. 12–6. Works by Beuys, Knoebel, Palermo; through 6/19.

KLEIN—611 Broadway (505-1980). Paintings by Morehead, Nadin, Nares, Winters; through 3/19.

LEHMAN—Bedford Park Blvd. West and Goulden Ave., Bronx (960-8211). "Convergences/Convergencias," with works by Azaceta, Cernuda, Dos Santos, Downey, Gonzalez, Juarez, Serrano, Velez; through 3/31.

P.S. 1—46-01 21st St., Long Island City (718-784-2084). "(C) Overt: A Series of Exhibitions," with works by Balch and Baratloo, Bishop, Fishli and Weiss, Haraguchi, Tuttle, Winsor, others; "Sixth Annual Studio Artists Exhibition"; through 3/6.

ROTUNDA—Brooklyn War Memorial, Cadman Plaza West and Orange St., Brooklyn (718-875-4031). Works by Alexander, Francis, Hill; through 3/26.

SNUG HARBOR CULTURAL CENTER—1000 Richmond Terrace, Staten I., N.Y. (718-448-2500). Works by Albertini, Frantz, O'Hara, Parker, Swartz; through 3/13.

PHOTOGRAPHY

LYNN HYMAN BUTLER—Photographs taken on horseback at various speeds, while riding through the Sleepy Hollow region in Westchester County; 2/26–3/27. Education Gallery at I.C.P., 1130 Fifth Ave. (860-1777).

BURDEN—20 E. 23rd St. (475-8790). "The Return of the Hero," with pictures and objects by Ault, Baldessari, Burke, Lemieux, Mapplethorpe, Mark, Steinbach, others; through 3/12.

ALLAN CHASANOFF—Recent photographs in a series entitled, "Party of the First Pot"; through 3/10. Pfeifer, 568 Broadway (226-2251).

ANDREAS FEININGER—Photographs taken for *Life* magazine from the 40's through the 60's; through 3/11. Life Gallery, Time & Life Building, 1271 Sixth Ave. (522-2300), by appointment.

ARIADNE GETTY—Hand-tinted photographs of architecture and still lifes; through 3/5. Bernarducci, 560 Broadway (334-0982).

NANCY GOLDRING—Cibachrome photo-projections; through 3/5. Baum, 109 Hudson St. (219-9854).

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 12-8 (5-8 free of charge), Wed.-Fri. 12-5, Sat.-Sun. 11-6. $2.50 admission. "Henri Cartier-Bresson in India"; "Enzo Ragazzini: Before the Engine"; through 2/28.

I.C.P. MIDTOWN—77 W. 45th St. (869-2159), Mon.-Fri. 11-6, Sat. 12-5. "Marc Riboud: Lasting Moments, 1953-1988"; through 3/12.

GRACE KNOWLTON—Black-and-white photographs of adobe floors, cement ceilings, windows, and culverts constructed of earth and boulders; through 4/2. Witkin, 415 W. Broadway (925-5510).

JEROME LIEBLING—A retrospective of documentary photographs; through 3/19. Photofind, 138 Spring St. (334-0010).

MANUEL (ED HILL/SUZANNE BLOOM—Collaborative computer-generated photographs that examine incongruities in contemporary culture; through 3/26. Miller, 138 Spring St. (226-1220).

P.S. 1—46-01 21st St., Long Island City (718-784-2084). "The Logic of Display," with works by Balk, Bastiaans, Bloom, Formisano, Information Fiction Publicité, Schrager, Vilmouth, others; through 3/6.

ROBERT RAUSCHENBERG—Color photographs of Miami made with a large-format Polaroid camera, plus black-and-white photographs made in New York; through 3/5. Pace/MacGill, 11 E. 57th St. (759-7999).

SCHREIBER/CUTLER—171 Spring St. (925-1441). Photographic works by Deluise, Eddy, Matsumoto, Rivera; through 3/2.

SEAGRAM—375 Park Ave., 4th floor (572-7379), Mon.-Fri. 9-5. "The Working Life"—photographs from the Seagram collection by Adams, Hine, Kertesz, Shahn, Siskind; through 3/11.

SARA SPINELLI—Black-and-white photographs taken from grainy video images; 2/24-3/13. Diaz, 223 E. 10th St. (533-6152).

PERFORMANCE

LA MAMA ETC.—74A E. 4th St. (475-7710). Through 2/27 at 10: Steve Buscemi and Mark Boone Jr.'s "In Your Mind." $8, $10. 2/29 at 9: "Leap Year Extravaganza" with Madame Ekathrina Sobechanskaya and Das Fürlines. $8, $10. Through 3/16, Tue. and Wed. at 8: Jeffrey Essmann. $8, $10. 2/26, 27 at 8:30: "Performance Pod" by Billy Curmano. $8.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.-Sun. 10 a.m.-5, Tue. 10 a.m.-8. $3.50, seniors and students $1.50. (Free Tue. 5-8). Through 4/24: "Scandinavian Craft Today"; "John Prip: Master Metalsmith"; "Ohio Boy: The Ceramic Sculpture of Jack Earl."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Daily 10 a.m.-5:45; Wed., Fri., Sat. 10 a.m.-9. Contribution $3.50; children $1.50; free Fri.-Sat. 5-9. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Margaret Mead Hall of Pacific Peoples . . . Celestial Plaza . . . Through 5/1: "Carthage: A Mosaic of Ancient Tunisia." Through 3/13: "In Time of Plague." Through 5/1: "Australia: A Bicentennial Celebration."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.-Sat. 11 a.m.-6, Sun. noon-5. Closed Mon. $2, students and seniors $1. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan. Through 5/8: "Icons of Piety, Images of Whimsy: Asian Terracottas from the Walter Grounds Collection"; Through 8/28: "Selections from the Mr. and Mrs. John D. Rockefeller 3rd Collection of Asian Art."

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.-Thu. 10 a.m.-4:30, Sun. 11 a.m.-4:30. $1.50, students and seniors $1. Through 5/29: "Beginnings: Selections from the Permanent Collection." Through 3/20: "Recent Works by Judy Blum." Through 3/27: "Master Watercolors and Drawings from the Norton Gallery of Art." Through 5/1: "Focus on Westchester." Through 5/22: "The Rural Landscape of New York."

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.-Fri. 10 a.m.-5, Sat.-Sun. 10 a.m.-5. Donation $3; students $1.50; seniors $1. The Emily Winthrop Miles Collection of Wedgwood . . . Celebration of Newly Installed Period Rooms . . . Reinstallation of Egyptian Galleries . . . 58 Sculptures by Rodin . . . Through 12/88: "The Hillman Foundation Collection of Modern French Painting." Through 2/29: "Curator's Choice: American Watercolors and Drawings." Through 2/29: "Nancy Graves: A Sculpture Retrospective." Through 3/7: "The New Brooklyn Museum: A Master Plan." Through 4/11: "Alex Katz: A Print Retrospective." Through 6/17: "East and West: Kashmir and Paisley Shawls." Through 5/9: "An Assemblage of Spirits: Idea and Image in New Ireland."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.-9, Wed.-Sat. 10 a.m.-5, Sun. noon-5. $3; seniors and students $1.50; free Tue. after 5. Through 3/13: "Color by the Yard: Printed Fabric: 1760-1860." Through 3/6: "Vienna/New York: The Work of Joseph Urban, 1872-1933." Through 5/15: "Versailles: The View From Sweden, Drawings from the Nationalmuseum and the Royal Palace, Stockholm." 3/1-6/5: "The Triumph of Simplicity: 350 Years of Swedish Silver."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.-Sat. 10 a.m.-6. $2, students and seniors 50¢; Sun. 1-6: $3. Children under 10 not admitted.

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St. (360-3500). Tue. 11 a.m.-7:45, Wed.-Sun. 11 a.m.-4:45. $4, students and seniors $2; free Tue. 5-7:45. Through 3/13: "Fifty Years of Collecting: An Anniversary Selection"; "Guggenheim's Revised Proposal Model and Site Plans." Through 3/13: "Painting Since World War II in America."

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11 a.m.-6, Mon., Wed., Thu. noon-5, Tue. to 8 (free 5-8). Closed Fri.-Sat., major Jewish holidays. $4, seniors and students $2. Through 4/88: "Fantasy and Form in the Hanukkah Lamp." Through 5/22: "A Russian Impressionist: Paintings and Drawings by Leonid Pasternak, 1890-1945." Through 5/30: "Tradition and Revolution: The Jewish Renaissance in Russian Avant-Garde Art, 1912-1928." 2/25-6/15: "A Century of Ambivalence: The Jews of Russia and the Soviet Union, 1881 to the Present."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue. 9:30 a.m.-8:45, Wed.-Sun. 9:30 a.m.-5:15. Contribution $5; children and seniors $2.50. Lila Acheson Wallace Wing . . . The Arts of Japan . . . The Heathcote Foundation Gallery of Late 18th- and Early 19th-Century Decorative Arts . . . Boscotrecase: Wall Paintings from Ancient Rome . . . Louis XIV Bedroom and Adjoining Entrance Gallery . . . Through 4/24: "Houses for the Hereafter, Funerary Temples from Guerrero, Mexico." Through 4/17: "In Style: Celebrating Fifty Years of the Costume Institute." Through 5/8: "Fragonard." Through 7/1: "Walker Evans: A Portfolio of African Art." Through 7/10: "Art of the Dogon: Selections From the Lester Wunderman Collection." Through 9/25: "19th- and 20th-Century Chinese Paintings: Selections From the Robert Hatfield Ellsworth Collection." **The Cloisters,** Fort Tryon Park (923-3700). Tue.-Sun. 9:30 a.m.-5:15. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.-Sat. 10:30 a.m.-5, Sun. 1-5. Suggested donation $3. Through 2/29: "Collectors' Choice: Books and Manuscripts Collected by Jacqueline and Henry Bradley Martin." Through 5/1: "Sir Francis Drake and the Age of Discovery." Through 4/24: "Edward Curtis and the North American Indian." Through 5/8: "Creating a Legend: George Peabody and the House of Morgan." 2/25-4/24: "Aratus: Ancient Constellations in a Medieval Manuscript."

EL MUSEO DEL BARRIO—1230 Fifth Ave., at 104th St. (831-7272). Wed.-Sun. 11 a.m.-5. Free. Through 2/28: "Puerto Rican Painting: Between Past and Present."

MUSEUM OF CONTEMPORARY HISPANIC ART—584 Broadway (966-6699). Tue.-Sun. 11 a.m.-5, Thu. 11-8. Suggested donation $2. Through 3/5: "Signs of Transition: 80's Art from Cuba"; "Julio de Diego: Los Desastres del Alma, War Paintings, 1943"; "Manuel Macarulla."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.-6, Thu. to 9. Closed Wed. $5; students $3.50; seniors $2. Through 4/19: "Committed to Print." Through 4/19: "The Photographs of Josef Albers: A Selection From the Collection of the Josef Albers Foundation." Through 5/3: "Vito Acconci: Recent Work."

MUSEUM OF THE AMERICAN INDIAN—Broadway and 155th St. (283-2420). Tue.-Sat. 10 a.m.-5; Sun. 1-5, $3; seniors and students $2. "Art and Artifacts From North and South America, Ancient to Modern." Through 5/8: "Indians as Children See Them"; "Art of Urban Indian Children." 3/1-9/29: "Homage to Yocaju: Contemporary Art of Borinken."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tue.-Sat. 10 a.m.-5; Sun. 1-5. Free. Through 2/88: "Scents of Time: Reflections of Fragrance and Society." Through 5/88: "The Face of Genius: Images of Eugene O'Neill." Through 4/17: "Museum of the City of New York Collects: Recent Acquisitions." Through 3/27: "On Being Homeless: An Historical Perspective."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tue. noon-8, Wed.-Sun. noon-5. (Free Tue. 5-8). $2.50, seniors and students $2. Through 2/28: "Realism Today: American Drawings From the Rita Rich Collection." Through 3/27: "Irving R. Wiles (1861- 1948)."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon-6, Fri. noon-10, Sat. noon-8. Closed Mon.-Tue. Suggested admission $2.50, $1.50 seniors and children. Through 4/24: "Museum Notions: Installation by Art Parts." Through 4/3: "Requiem: Installation by Wolfgang Staehle." Through 4/3: "Selections From the Semi-Permanent Collection." Through 4/3: "One Plus or Minus One: Installation by May Stevens."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue.-Sat. 10 a.m.-5, Sun. 1-5. $2; children $1. "Audubon Watercolors." Through 4/5: "The Blizzard of '88."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily (except Thu., Sun.) 10 a.m.-6; some collections to 9. Through 4/88: "Know These Lines." Through 3/19: "Truman Capote: Writer and Celebrity." Through 5/7: "Splendid Plumage: Bird Illustrations, 1550-1900, from The New York Public Library."

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.-Fri. 10 a.m.-5; Sat.-Sun. noon-5:30. Contribution suggested. "The Heroic Spirit, a Collection of Casts From Original Masterpieces of Classical Sculpture From Ancient Greece to Michelangelo." Through 3/1: "Chris De Boschnek: Recent Paintings." Through 4/3: "Photography and Art: Interactions Since 1946."

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.-Fri. 10 a.m.-5, Sat.-Sun. 1-6. $1.50; children 50¢. Through 4/3: "Treasures From the Permanent Collection: 1970-1987, Part I"; "A True Likeness: The Black South of Richard S. Roberts: 1920-1936."

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tue. 1-8, Wed.-Sat. 11 a.m.-5, Sun. noon-6. $4, seniors $2; free Tue. 6-8. "Twentieth-Century American Art: Highlights of the Permanent Collection II" . . . "Calder's Circus." Through 4/3: "Richard Artschwager." Through 4/17: "Charles Sheeler: Paintings, Drawings, Photographs." **Whitney Museum at Philip Morris,** 42nd St. at Park Ave. (878-2550). Mon.-Sat. 11 a.m.-6, Thu. to 7:30. Free. **Whitney Museum of American Art at Equitable Center,** 787 Seventh Ave., at 51st St. (554-1113). Mon.-Fri. 11 a.m.-6, Thu. to 7:30, Sat. 12-5. Free. "American Mastery: Eight Artists in the Permanent Collection of the Whitney Museum of American Art." Through 3/30: "Video Art: Expanded Forms."

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). 2/25 at 10 a.m. and 2: "19th-Century Pictures." On view from 2/20. 3/1 at 10 a.m. and 2: "Fine Jewels." On view from 2/26. **Christie's East**—219 E. 67th St. (606-0400). 3/1 at 10 a.m.: "Collectibles." On view from 2/26.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 2/24 at 10:15 a.m. and 2: "Important 19th-Century European Paintings, Drawings, and Watercolors." On view from 2/20. 2/25 at 10 a.m. and 2, 2/26 at 10 a.m. and 2, 2/27 at 10 a.m.: "Old Master, 19th- and 20th-Century, and Contemporary Prints." On view from 2/20. 2/27 at 11:45 a.m. and 2: "Old Master Prints from the Collection Formed by Dr. Albert W. Blum." On view from 2/20.

NIGHT LIFE
DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd–23rd Sts. (242-9066). Every Fri. from 6–8: Alan Kamen Trio. 2/24: Tom Bruno Trio. 2/25: Paul Salomone Trio. 2/26, 27: Bill Charlap Trio. 2/28: Lisa Robbins Trio. 2/29: David Bixler Trio. **AE, CB, DC.**

THE BITTER END—149 Bleecker St. (673-7030). 2/24: Wild History; X Perts. 2/25: Az Iz; 7 Days. 2/26: Vinyl Virgin; The Dragons. 2/27: Us; The Crows. 2/28: Jeff Golub and Low Profile. 2/29: Caroline Aikens; Mike Lennon Band. 3/1: Comedy night; The Singles. **No credit cards.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 2/28: Airto and Floria Purim plus The New York Samba Band. 2/29: Jane Ira Bloom All-Stars. 3/1–6: Wayne Shorter. "After Hours ..." the Dan Harper Quartet play Tue.–Sun. after last set till 4 a.m. **AE.**

THE BOTTOM LINE—15 W. 4th St. (228-7880). 2/24: Special EFX. 2/26: Bonnie Kolloc; Mimi Farina. 2/27: The 1988 String Band Festival featuring Breakfast Special, The Lazy Aces String Band, Tony Trischka and Skyline and the Wretched Refuse String Band plus special guests Matt Glaser and Andy Statman. 3/1: The Dubliners; Cahal Dunne. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 2/27: Mike Melvoin with Red Mitchell. 2/29–3/5: Walter Davis. Sets from 9:45. **AE, CB, DC, MC, V.**

CARLOS 1—432 Sixth Ave., at 10th St. (982-3260). Supper club. Through 2/28: Ahmad Jamal Quartet. 2/29: Hamiet Bluiett Telepathic Big Band. 3/1–6: the Arnet Cobb Quartet. Tue.–Thu. and Sun. at 9 and 11, with an extra show on Fri. and Sat. at 12:30 a.m. **AE, CB, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St. (924-0275). 2/25: Comedy with Maria Scampini, Larry Bone, Ray Cantone, Peter Keaton, and Martin Newbrief. 2/26: Greg Ryan hosts Ballad Night with Marybeth Lahr, Jim Hawkins and Josephine McNamara. 2/27: Deirdre and Ian Carney with Mary Coogan. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902). 2/24: Hal Galper Trio with Rufus Reid and Pete Sims. 2/25–28: Steve Kuhn and his Special Friends - Ron Carter, Sheila Jordan, and Al Foster. 2/29: Les Paul Trio. 3/1–6: John Scofield "Standards" Trio. Shows Tue., Wed. and Sun. at 8 and 10; Thu. at 8 and 11; Fri.–Sat. at 8, 10 and midnight. **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. 2/24–27: Rahn Burton. 2/28: Dave Berkman. **Upstairs:** 2/26 at 8: Hal Schaefer; Nagy, Nittoli and Howe at 10; followed by Beverly Cosham at 11:30. 2/27 at 8: Bill Lindner; followed by singers David Peaston and Eileen Richter with featured comedians at 10 and 11:30. **AE, MC, V.**

GREGORY'S—63rd St. and First Ave. (371-2220). 2/24–27 from 10–3 a.m.: Singer Alicia Sherman with Peter Madsen on piano, Kiyoto Fujiwara on bass, Taro Okamoto on drums and Jed Levy on tenor saxophone. 2/28, 10–3 a.m.: Singer-pianist Marty Phillips with Tony Falanga on bass. Mon.–Fri., 5:45–9:45: Singer-pianist Brooks Kerr. Closed from 2/29. **AE, CB, DC, MC, V.**

HORS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. The Judd Woldin Trio, Tue.–Sat. from 7:30–12:30 a.m., in addition, from 4–9, Jay D'Amico plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Cabot/Scott Trio takes over Sun. from 4–9, and Mon. 7:30–12:30 a.m. **AE, DC, MC, V.**

J'S—2581 Broadway, bet. 97th–98th Sts., 2nd floor (666-3600). 2/24: Roy Meriwether Trio. 2/25: John Pizzarelli, Jr. Trio. 2/26: Joel Forrester Trio. 2/27: Judy Barnett Trio. 2/29: Dick Hyman. **AE, CB, DC, MC, V.**

KENNY'S CASTAWAYS—157 Bleecker St. (473-9870). 2/24: Stuff II featuring Gordon Edwards. 2/25: Tonebenders; James Deely. 2/26: Souvenirs; Anthony Kane. 2/27: The Shane Gang; Last Chance Blues Band. 2/28: Lenny Hat; Hyway. 2/29: Midnight Jam with Andy Rosen. 3/1: Sidewinder; Specific Ocean. **No credit cards.**

KNICKERBOCKER BAR & GRILL—33 University Pl. (228-8490). Atmospheric room with jazz Tue.–Sat. from 9:30, Sun.–Mon. from 9. Through 2/27: Pianist Joanne Brackeen with Cecil McBee on bass. 2/28, 29: Pianist Harry Connick Jr. **AE, MC, V.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Through 3/19: *Puttin' On The Ritz: 100 Years From Today,* starring Danny Holgate, Adam Wade, Jeree Palmer Wade and Karen Saunders. Shows Tue.–Sat. at 9:30 and 11:30. Closed Sun. **AE, DC, MC, V.**

MIKELL'S—760 Columbus Ave., at 97th St. (864-8832). 2/24: Ilene Kristen. 2/25–27: Michel Camilo. 2/28: Bobby Broom. **AE, CB, DC, MC.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: Stan Rubin's Dixieland. Thu.: Bob Alexander and his Swing Group. Fri.: David Ostwald and his Gully Low Jazz. Sat.: The Bob Cantwell Band. Sun.: Sol Yaged All-Stars; Samulano Trio with Corky D. Mon.: Rob Scott and his New Deal Swing Band. Tue.: Vince Giordano and the Nighthawks Combo. **AE, CB, DC, MC, V.**

THE RITZ—119 E. 11th St. (254-2800). Dance to the Big Beat. 2/24: Red Hot Chili Peppers. 2/25: Paul Carrack; House of Freaks. 2/26: Meatloaf; Masters of Reality. 2/27: Warlock; Law & Order; Princess Pang. **No credit cards.**

THE ROCK 'N ROLL CAFE—149 Bleecker St., bet. Thompson and LaGuardia. (677-7630). 2/24: Benny and The Bashers. 2/25: Jimi J and the X-Ray. 2/26: Sweetones. 2/27: An American Band. 2/28: Greg Stier Straight Up. 2/29: Bad Luck and Trouble. 3/1: The Bleeckers. **AE, MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Eddie Chamblee Quartet, Sat. 2–6. Legendary trumpeter Doc Cheatham, Sun. 3–7. Through 2/28: King of the Omniverse Sun Ra Arkestra. 2/29: Gil Evans' Orchestra. 3/1–6: Paul Bley Group with John Abercrombie, Red Mitchell, and Barry Altschul. Three shows nightly from 10. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 2/25–27: Singer Brook Benton. 3/4, 5: Jean Carne. Shows Wed. at 9, Thu. at 9 and 11, Fri.–Sat. at 9 and midnight. **AE, DC, MC, V.**

TRAMPS—125 E. 15th St. (777-5077). 2/24: The Strip; Maximum America; Bonnie and The Lads. 2/25: P.B.R. Street Gang; The Dark Ball. 2/26: Royal Nonesuch; Black Light Chamellions; Cellar Dwellers. 2/27: A.C. Reed and His Red Hot Spark Plugs; The Worms. 2/28: Tijuana Bible; Eric Wood; Mike Rimbaud. 2/29: Surreal McCoys. 3/1: Ray Collins. Shows from 9. **No credit cards.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). 2/26, 27 at 9:30 and 11:30: Herbie Mann and Jasil Brazz plus David "Fathead" Newman Quintet. **Terrace:** 2/24–28: Pianist Mulgrew Miller with Ira Coleman on bass. 2/29: Pianist Frank Ferucci and his Latin Jazz Trio. 3/1–6: Pianist Bob Dorough with Bill Takas on bass. Sun.–Thu. 10–2 a.m., Fri.–Sat. 10–3 a.m. **Top of the Gate:** 2/26–28: *The Amazng Pink Things,* musical. Shows Fri., Sat at 7 and 10, Sun. at 7. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). 2/24–28: The David Murray Quartet with John Hicks, Ray Drummond, and Ed Blackwell. 2/29: Mel Lewis and the Jazz Orchestra. 3/1–6: The Tommy Flanagan Trio with George Mraz and Kenny Washington. Shows at 10, 11:30, and 1 a.m. **No credit cards.**

THE WEST END—2911 Broadway (666-9160). 2/24–28: The Eddie Bonnemere Trio. 2/29: Comedy Out of Control with Steve Solis, Jedda Jones and others. Jazz, Tue.–Sun. from 9. **MC, V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music nightly from 8. Through 2/27, 29–3/5: Pianist Hilton Ruiz with Jimmy Rowser on bass. 2/28: Guitarist Gene Bertoncini with Michael Moore on bass. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St. (242-1664). Texas-style bar. Mon.–Thu. 11:30 a.m.–3 a.m., Fri. 11:30 a.m.–4 a.m., Sat. 7:30–4 a.m., Sun. 7:30–3 a.m. 2/24: Hank Ballard and the Midnighers; Bobby Radcliffe. 2/25: Lazy Lester and Timothea's Blues Band. 2/29: Jimmy Rodgers. 3/1: Hubert Sumlin and Boppin' the Blues. **AE, CB, DC, MC, V.**

O'LUNNEY'S—915 Second Ave., bet. 48th–49th Sts. (751-5470). Country-music hangout. **AE, DC, MC, V.**

COMEDY/MAGIC

CAROLINE'S AT THE SEAPORT—89 South St., Pier 17 (233-4900). Restaurant with cabaret. 2/24, 25: Comedian Jeff Altman. 2/26–28: Richard Belzer. 2/29: Jamie deRoy. 3/1–3: Robert Schimmel. Also **Caroline's on 8th—332 Eighth Ave., bet. 26th–27th Sts.** (924-3499). Continuous showcase. **AE, MC, V.**

COMIC STRIP—1568 Second Ave., bet. 81st–82nd St. (861-9386). Showcase for stand-up comics and singers. Sun.–Thu. the fun starts at 9, Fri. at 9 and midnight, Sat. at 8:30 and 11:30. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave. (593-1650). Through 2/28: Susan Jeremy, Rob Cleveland, Mike Little, Mike Eagan, and Danny Curtis. Sun.–Thu. at 9:15, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mario Cantone, Ron Darian, Jerry Diner, and Angela Scott, Sun.–Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. **AE.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater featuring magic and comedy. 2/24: Magician Imam and singer Pamela Smith. 2/25: Magician Torkova and comedian Terry Day. 2/26: Magician Slydini with comedy magician Mal Cross. 2/27: Magician Torkova and Imam. 3/1: Showcase. Tue.–Thu. at 9:30, Fri.–Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 2/28: Barry Berry and Phil Nee with Don McEnery. 3/1–6: Patty Rosborough, Scott Blakeman, Taylor Mason, and Billiam Coronel. Sun.–Thu. at 9, Fri. at 8:30 and 11:30, Sat. at 7:30, 9:30 and midnight. **AE, MC, V.**

DANCING

JIMMY WESTON'S—131 E. 54th St. (838-8384). Restaurant which serves up jazz and dancing. Through 2/27: Michelle Celli/Wayne Sabella Quartet, alternating with singer-pianist Tommy Furtado, nightly, except Sun., from 8–3 a.m. 2/29–4/2: The Jordan Sandke Trio. **AE, CB, DC.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). *Belle Epoque* restaurant with dancing to the Maxim's Orchestra every Tue.–Thu. from 9, Fri.–Sat. from 10. **AE, DC.**

REGINE'S—502 Park Ave., at 59th St. (826-0990). Elegant French restaurant, Mon.–Sat. 7:30–midnight, with a lively disco from 10:30. **AE, CB, DC, MC, V.**

ROSELAND—239 W. 52nd St. (247-0200). The newly renovated ballroom features a 700-seat restaurant-bar, and is open for dancing Thu.–Sun. from 2:30. **AE, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 2/24: Itals with Roots Radics. 2/25: Mighty Sparrow. 2/26: Skah Shah. 2/27: Mario Rivera and Salsa Rufugees. 3/1: Thiago De Mello with Lillian Carmona and Claudio Roditi. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Every Wed.–Sat. at 6:30: Daugherty and Field. Through 2/27, Wed. at 9, Thu.–Sat. at 9 and 11: Jack Jones. 3/1–19, Tue.–Sat. at 9: La Gran Scena Opera Co. 3/3–19, Thu.–Sat. at 11: The High Heeled Women in *The Fine Arts & Flea Market Revue.* **AE, MC, V.**

CAFE VERSAILLES—151 E. 50th St. (753-3884). Palatial cabaret-restaurant with a new revue, *High Energy,* featuring singer Denise Schafer, French pickpocket Patric Querrot, magician Felston Jones, acrobatic troupe Los Gauchos, and showgirls, nightly at 9 and 11:30. **AE, CB, DC.**

DUPLEX—55 Grove St. (255-5438). Cabaret–piano bar. 2/24: Vocal Ease; Heidi Mollenhauer. 2/25: Lisa Hall; Friends - revue. 2/26: Lisa Hall; Nancy Timpanaro; Midnight Comedy with Judy Gold, Kim Coles, Adrianne Tolsch. 2/27: Lisa Hall; Ricky Ritzel in A Man and A Piano Go To Hollywood; Midnight Comedy with Angela Scott, Rhonda Hansome, Nancy Shayne. 2/28: Ann Harada; Mike Austin. 2/29: Lisa Korshin; Dianne Bulgarelli. Shows at 8 and 10, with an extra show Fri. and Sat. at midnight. **No credit cards.**

ELEONORA—117 W. 58th St. (765-1427). Italian restaurant. Every Mon.–Wed. from 7–10: Singer-pianist Larry King. 2/25: Jazz virtuoso Doug White. 2/26 at 9: The "Lily Marlane" Show. 2/27 at 9: *Ok, So We Lied!* - comedy/improvisation group featuring Carmine DeSena, Ariana Johns, Gina Martin, Bruce Tenenbaum, and Maryrose Wood. **AE, CB, DC, MC, V.**

ENCORE, ENCORE—318 W. 45th St. (489-6100). New French/American restaurant with singer-pianist Tim Strong, Wed.–Sat. from 9:30–1 a.m. **Panache Encore!** (489-6357). 2/24: Victor Henderson Vail. 2/25: Jon Soleather. 2/26: Josselyne Herman; Earl Donaldson. 2/27: Belle Linda Halpern; Mercedes Hall. 2/28: Cathy Pickett; Shellen Lubin. **AE, DC, MC, V.**

IAN WALLMAN'S—49 W. 44th St. (764-8930). Restaurant-cabaret. 2/24: Sally Stark with pianist Mark Berman. 2/25: Yvonne Roome with pianist Paul Trueblood. 2/26: Barbara Lea with pianist Wes McAfee. 2/27: Judy Kreston and David Lahm with Curtis Bahn on bass. 2/28: Erik Thorendahl with Wes McAfee. 2/29: Steven Davis with Buddy Barnes on piano. 3/1: Susan Bunn with Rich Siegel on piano. **CB, DC, MC.**

ALSSON'S—158 W. 72nd St. (595-7400). Continental restaurant. *Bittersuite,* musical review featuring David Edwards, Alix Korey, Barbara Marineau, Byron Nease, Thu.–Fri. and Mon. at 8, Sat. at 7 and 10, Sun. at 5:30 and 8. 2/24 at 8, 2/25, 26 at 10: *Swinging on a Star,* 1940's revue. **AE, CB, DC, MC, V.**

TROCADERO—91 Charles St., at Bleecker St. (242-0636). 2/26 at 7:30: *Greater Tuna* by Koboco Thtr.; Singer Margaret O'Hanlon at 10:30. 2/27 at 8: Singer Aviva Reich; Singer Jenny Altman at 10:30. 2/28, 29 at 7: Singer Joseph Porrello. **AE, CB, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). Through 3/26: Andrea Marcovicci, Tue.–Sat. at 9:15 and 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30–11. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). **Café Carlyle:** Through 3/27: Jazz-pianist George Shearing, every Tue.–Sat. at 10 and midnight. **Bemelmans Bar:** Pianist Barbara Carroll returns for the season, Tue.–Sat. from 9:45–1 a.m. **AE, CB, DC, MC, V.**

NOVOTEL—52nd St. and Broadway. (315-0100) **Wine Bistro:** Singer-pianist Sarah McLawler plays Tue.–Sat. from 6:30–midnight; Robert Moskowitz takes over on Mon. **AE, CB, DC, MC, V.**

OMNI PARK CENTRAL—Seventh Ave. and 55th St., (757-4441).**Notes:** Pianist-singer-songwriter Buck Buchholz plays Tue.–Thu. from 8:30–12:30 a.m. **AE, CB, DC, MC, V.**

PARKER MERIDIEN—118 W. 57th St. (245-5000). **Le Bar Montparnasse:** Singer-pianist Al Foster plays Tue.–Sun. from 5–9, Mon. 5–1 a.m., followed by The Eddie Moore Jazz Trio, Tue.–Sun. 9–1 a.m. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave. at 59th St. (759-3000). **Edwardian Room:** Dance and dine with the Edward Tone Trio, Tue.–Sat., 7:30–11:30. Pianist Nancy Winston, Sat.–Sun., 6–10. **AE, CB, DC, MC, V.**

SHERATON PARK AVENUE—45 Park Ave., at 37th St. (685-7676). **Judge's Chamber:** Through February: Pianist Kuni Mikami with Vishnu Wood on bass, Wed.–Thu. from 7:30–12:30 a.m., Fri.–Sat. from 9–1:30 a.m. **AE, CB, DC, MC, V.**

ST. REGIS-SHERATON—Fifth Ave. at 55th St (753-4500). **King Cole Room:** Romantic Art Deco restaurant with dancing to the Hi-Tops every Sat. from 7–1 a.m. Pianist-singer Bob Wetherbee plays Mon.–Fri. from 5:30–11:30. **AE, CB, DC, MC, V.**

PIANO ROOMS

BROADWAY BABY—407 Amsterdam Ave., bet. 79th–80th Sts. (724-6868). High-tech piano bar. 2/24: Debra Pardes. 2/25, 27: Vincent Zappacosta. 2/28: Lisa Kirchner; Prom nite, improvisational comedy. 2/29: The Sparx. Nightly at 8. **AE, MC, V.**

DON'T TELL MAMA—343 W. 46th St. (757-0788). 2/24: Jeff Harnar; Maggie-Meg Reed. 2/25: New Age Blues Revue; Bruce Hopkins. 2/26: Rian Keating; Rita McKenzie in *Call Me Ethel*; Singer/comedienne Lois Sage. 2/27: Singer Margaret Wright; Rita McKenzie in *Call Me Ethel*. 2/28: Miss Lurain Penny. 3/3–5, 10–12: Karen Mason. **No credit cards.**

LA CAMELIA—225 E. 58th St. (751-5488). Elegant Italian restaurant. Singer-pianist Giacomo Simonelli, Mon.–Sat. 10–2 a.m. **AE, MC, V.**

LE VERT GALANT—109 W. 46th St. (382-0022). Great French restaurant. Singer-pianist Kosmas, Tue.–Sat. from 7:30. **AE, CB, DC, MC, V.**

MRS. J'S SACRED COW—228 W. 72nd St. (873-4067). Restaurant–piano bar with pianists Keith Thompson, Paul Sportelli, and Roy Glover alternating nightly from 8. **AE, CB, DC, MC, V.**

OH JOHNNY!—248 W. 14th St. (645-1440). Every Mon. and Wed. from 9–3 a.m.: Pianist Roy Bailey. Tue. from 9–3 a.m.: Victoria Shaw. Thu.–Sat. from 6–10: Pianist Berri Blair. Thu.–Sun. from 10–3 a.m.: Pianist Jerry Scott. **AE, MC, V.**

RUPPERT'S—Third Ave. at 93rd St. (831-1900). Piano bar–restaurant. Mon., Tue., Thu.: Andy Monroe. Wed., Sat.: Bobbi Miller. Fri.: Buck Buchholz. Sun.: George Cotton. **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Pianist Steve Banyra plays the classics of George Gershwin and Cole Porter to modern classics of Stevie Wonder, Tue.–Sat. from 6. **AE, CB, DC, MC, V.**

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OTHER EVENTS

COMPILED BY FLORENCE FLETCHER AND TONY COOK

FAIRS AND SALES TO NOTE—It's Purim on the Jewish calendar, and one of the annual celebrations on the schedule is **Queen Esther's Block Party,** a festive date hosted by the Educational Alliance West and sponsored by several Lower West Side organizations. This year the date is 2/28, noon–4, at Loeb Student Center, NYU, W. 4th St. and LaGuardia Place. There will be a children's carnival, crafts, street performers, Israeli dancing, entertainment by the Hasidic folk singer Shlomo Carlebach, singers Judy and Motti, and a Purim puppet show. A children's costume parade, from Washington Square Arch to Loeb Center, begins at 12:15, and when they reach the Center, the youngsters will stage a Purim play. Admission for the festival: $5, seniors and students $3, children under 12 $2 (463-8588) . . . There'll be 80-some dealers at the **Annex Antiques and Collectibles Show,** 2/26–28, with posters, jewelry, vintage attire, Art Deco and Art Nouveau items, country furniture, and much more. All at the New York State Armory, 125 W. 14th St.; Fri. preview 6–9, Sat. 11–8; Sun. 11–6; $4 admission, with refreshments available . . . The **Antiquarian Book Fair** in the Village is another annual, this year on 2/26, 6–10; 2/27, noon–7; 2/28, noon–5. Fri. $10 (good all weekend); $4 Sat., $3 Sun., with refreshments to buy. Children's and cook books, Shakespeare (the 1632 Second Folio) and Hemingway, Victorian and American Indian literature—a wide, wide range to browse through and snap up (if your eye is sharp). At P.S. 3, Hudson and Christopher Sts. . . . Lectures and tarot reading, astrology and psychic exploration, will be part of the Psychic Fair, hosted by Inter-National Development Improvement and Assistance, 2/28, 11–7, at the Doral Inn, 49th St. and Lexington Ave. Admission's $3, and two of the lecture titles are "How to Handle Stress" and "Are You With the Right Partner?" . . . The Queens Botanical Garden, in Flushing, is staging a **Black Art, Crafts, and Food Festival,** 2/28, noon–4; admission's free, and there'll be demonstrations and displays of all of the above, with things to buy, too (718-886-3800).

NEW YORK EXPERIENCE—Multi-screen and multimedia montage of the city, past and present, in many aspects. McGraw-Hill Building, Sixth Ave. between 48th and 49th Sts. (869-0345). Mon.–Thu., 11 a.m.–7; Fri. and Sat., 11 a.m.–8; Sun., noon–8. $4.75; under 12, $2.90.

CALENDAR NOTES at a flock of city spots come in pairs this week. At the American Museum of Natural History, CPW and 79th St.: The paleoanthropologist **Richard E. Leakey** will talk about his recent findings and the 2.5-million-year-old "Black Skull," 2/25 at 6 and 8:30, together with his own slides; $15 (769-5600). And on 2/27, 28, 1–4:30, **Black History Month** continues, with gospel music, a James Baldwin tribute both days, and, Sat. only, a talk on black photographers; Sun. only, one on black artists. On Sun., at 2 and 4, "A Tribute to Genius" by the Lowe-down 'n' Blue Band, honoring five improvisational masters, including Ellington and Coleman . . . At N.Y.U.: Oxford Rhodes Professor J.R. Pole speaks on **The Uses of Antiquity in the Debates Over the Ratification of the U.S. Constitution,** 2/23 at 4, 703 Main Building, 100 Washington Square East; free. On 2/29 and 3/1, another **tribute to the late James Baldwin,** with continuous screenings of films and clips, at NYU Loeb Student Center, 566 LaGuardia Pl. beginning at 9 a.m. Mon., along with other events (998-2372 for particulars). At the Top of the Gate, Bleecker and Thompson Sts., at 8 p.m. 3/1, Clark Terry, Leroy Jenkins and others will play a continuous jam session; free, but reserve . . . At the 92nd Street Y (427-6000): **The Oral Tradition,** a series of Jewish storytelling sessions for adults, opens 2/25 at 8:15, with Peninnah Schram on the platform. $6; series, $25. TV talk-show host **Sally Jessy Raphael** will talk about her two-city career in the "Illustrious Women" series, 2/28 at 4; $15 . . . A **Purim Workshop for adults,** 2/25 at 7:30, is open to everyone who wants to learn about the laws and themes of the holiday. At the Park East Synagogue, 164 E. 68th St. (737-6900); free. On the 28th, there'll be an art exhibit, including a Jewish-wedding presentation; in the Silversmith/Judaica Center of the Synagogue . . . A **Chinese New Year celebration,** 2/24 at noon, will go on at Pace U.'s Schimmel Center, opposite City Hall. There'll be dancers, a talent show, a children's art exhibit, Chinese food to buy. Admission's free . . . A **Classified Career Party,** with chances to talk about jobs with the experts, takes over the Tunnel, Twelfth Ave. and 27th St., 2/26 at 8. Cash bar, admission $20.

REVELS AND THEIR CAUSES come in all sizes and moods this week, and fare is theater, music, pretend-gambling, and fun as transmogrified into Cleopatra's Egypt. Begin 2/29, at the Waldorf-Astoria's Grand Ballroom, with **A Century of Caring for Children,** a celebration and dinner dance to benefit the **Babies Hospital,** Presbyterian Hospital of the Columbia-Presbyterian Medical Center. Tommy Tune will be on hand with the premiere performance of his musical tribute to Fred Astaire; tickets, $250–$1,000 (614-0400) . . . The mood will be all New Orleans at a **Mardi Gras Celebration for the Manhattan Theatre Club,** 2/27 at 8. Host is Standing Room Only, the Associate Council of MTC, and the playground is the Southern Funk Cafe, 330 W. 42nd St. Costumes or "creative black tie" is the order of the day, and prizes for best will be given. You can buy doubloons and use them for fortune tellers, souvenir photos, drinks, et al; there'll be a New Orleans band for dancing, and hors d'oeuvres and games. Tickets, $50, include two drinks and food (645-5590) . . . **Let the Good Times Roll and the N.Y.C. Chapter, National Multiple Sclerosis Society** link up at a benefit party 2/26, 9 p.m.–1 a.m. Hosts are the Manhattan Society and Fairchild's *Travel Today,* and you'll find the black-tie (preferred) party at Bridgewaters, South Street Seaport. Dancing, gaming (blackjack, roulette, poker—all with scrip), dancing and listening to La Bamba and the Hubcaps, an open bar, hors d'oeuvres, a midnight auction for travel and other prizes, and $200 worth of gaming scrip; all for $75 in advance (921-9199) or $90 at the door . . . Two more benefits for two of our active Off Broadway companies: A **Year of the Dragon dinner for the Pan Asian Repertory Theatre,** working in its 11th season, will be 2/25 at Dish of Salt, 133 W. 47th St.—cocktails, dinner, and entertainment by koto master Fusako Yoshida. $65 (student)–$200 (505-5655) . . . **CSC Repertory Ltd.'s Classic Rent Party,** 2/29, 7–11, at the theater, 136 E. 13th St., speaks for itself. Tickets, $15 single, $25 a couple in advance, $29 for two at the door (677-4210). There'll be dancing to the Microscopic Septet, along with some surprise "friends of CSC" as guests of honor . . . In Brooklyn, we know of two benefits, one with an exotic flavoring: The **Cleopatra Gala,** at the Brooklyn Museum 2/27, 9–1, will help support "Cleopatra's Egypt," an international exhibition that will turn up at the Brooklyn next October. There'll be wine and cocktails in the Beaux-Arts Court, with North African hors d'oeuvres, and a dessert buffet; dancing, too, to the Kit McClure Big Band, and tours of the Egyptian Collection. This is a double celebration, also the first event of the new Museum Council, a young-patrons group. Tickets, $75 and $125 (718-638-5000, ext. 326), and needless to say, it's black-tie all round. Also, a bus connection from Manhattan is just $5 . . . Cocktails, live music, a buffet dinner, silent and real auctions—it's a **party for the Brooklyn Friends School,** founded 120 years ago to educate children from all parts of the city. Date is 2/26 at 6:30, at Brooklyn's Grand Prospect Hall, 263 Prospect Ave. Tickets, $30 (718-852-1029 or, evenings, 718-852-1295).

TOURS

SIDEWALKS OF NEW YORK—2/28 at noon, "Ghosts of the East Village" and its "haunted surprises." Call for meeting place. $10 (517-0201).

TOURS WITH THE 92ND STREET Y—Advance registration is required (996-1105). Also call about out-of-town tours. All these on 2/28: The Javits Center, 1–2:30; $10. Corporate Lobbies and Indoor Ecology, 10–1; $10. A Japanese Tradition: Girls' Day Celebration, 10:30–3:30; $28 includes lunch. New York Wine Cellars and Importers, 1–5; $20. Little Athens in Astoria, 6–10 p.m.; $20.

SPORTS

BASKETBALL—**Knicks,** Madison Square Garden (563-8300). 3/1 at 7:30: vs. Indiana. $8–$20 . . . **New Jersey Nets,** Meadowlands Arena, East Rutherford, N.J. (201-935-8888). 2/23 at 7:30: vs. Portland; 2/27 at 7:30: vs. Indiana; 3/1 at 7:30: vs. Los Angeles Clippers. $6–$25.

HOCKEY—**Rangers,** Madison Square Garden Arena (563-8300). 2/25 at 7:30: vs. Pittsburgh; 2/29 at 7:30: vs. St. Louis; 3/2 at 7:30: vs. New York. $10–$25 . . . **Islanders,** Nassau Coliseum, Uniondale, L.I. (516-794-4100). 2/23 at 8:05: vs. Vancouver; 2/25 at 8:05: vs. Chicago; 2/27 at 7:05: vs. Washington; 3/1 at 8:05: vs. St. Louis. $17–$27 . . . **New Jersey Devils,** Byrne Arena, East Rutherford, N.J. (201-935-6050). 2/24 at 7:45: vs. Winnipeg; 2/26 at 7:45: vs. New York Rangers; 2/28 at 1:35: vs. Minnesota; 3/2 at 7:45: vs. Washington. $10–$19.

STEPS—**Snowflake Run,** 2/28 at 10 a.m. men; 10:15 women. Runners of all ages and paces are expected to compete in this 4-mile run, which begins and ends at 90th St. and Fifth Ave. in Central Park; sponsored by the New York Road Runners Club (860-4455). $12; NYRRC members, $9.

BOXING—Madison Square Garden (563-8300). 2/24 at 7. Four ten-round bouts, six undercard. Heavyweight Michael "Dynamite" Dokes vs. Eddie Richardson; Jr. lightweight Tyrone "The Harlem Butcher" Jackson vs. Richard Fowler; featherweight Myron Taylor vs. Francis Childs; lightweight Gino Gerlermino vs. Norman "Psycho" Bates. $10–$20.

TRACK & FIELD—**USA/Mobil Indoor Championships.** Madison Square Garden (563-8300). First session, 2/26 at 11:30 a.m. Competitors in the women's long jump and men's triple jump include Jackie Joyner-Kersee, Jennifer Inniss, Mike Conley, Charlie Simpkins. Second session, 2/26 at 6. International competitors include Igor Paklin, Rodion Gatavllin, Greg Foster, Renaldo Nehemiah, Diane Dixon. $8–$32 (includes both sessions).

COLLEGE BASKETBALL—**NCAA Doubleheader,** Madison Square Garden (563-8300). 2/24 at 6:30: New York University vs. Columbia; 2/24 at 9: Georgetown vs. St. John's. $11–$15 . . . **Columbia University,** Levien Gymnasium, 119th St. and Broadway (280-2546). 2/26 at 7:30: Men vs. Brown; 2/27 at 7:30: Men vs. Yale. $3, $4.

HORSE RACING—Aqueduct, through May (718-641-4700). Daily except Tue.; post time, 12:30. $2, $5. Featured: 2/27, Cicada (re-instated); 2/28, Busher Hdcp. (re-instated).

CHILDREN

THE LITTLE ORCHESTRA SOCIETY, Dino Anagnost conductor, presents *Music's Child Stars,* a Young Peoples Concert, narrated by Dalit Warshaw. 2/27 at 11 a.m. and 1. Avery Fisher Hall, Broadway at 65th St. (874-6770). $13–$20.

CHILDREN'S CARNIVAL—Magicians, clowns, balloons, face painting, and more. 2/27 at 11 a.m.–1:30. The Market, Citicorp Center, Lexington Ave. at 53rd St. (559-2330). Free.

PURIM POTPOURRI—A family workshop with puppets, crafts, songs, and dances. 2/28, 2–4. Yehiva University Museum, Furst Hall, Room 501, Amsterdam Ave. at 185th St. (960-5390). $3; children, $2.50 (reserve).

MUPPET BABIES LIVE!—A musical spectacular with Kermit and the gang. 2/26 at 2:30 and 7:30; 2/27 at 11 a.m., 2:30, and 7:30; 2/28 at 1 and 4:30. Madison Square Garden Felt Forum (563-8300). $9; $10.50.

PURSUING YOUR PAST—A workshop in which participants learn to investigate their family history. 2/27 at 2. Museum of the City of New York Auditorium, Fifth Ave. at 103rd St. (534-1672). $3; children, $1.

ANY FRIEND OF YOURS IS A FRIEND OF MINE—The Paper Bag Players in a children's show about friendship, written and directed by Judith Martin. 2/27 and 2/28 at 2. Symphony Space, 95th St. and Broadway (864-5400). $9.50.

SIMPLE THINGS—An original medieval musical about an out-of-work knight. 2/29 and 3/1 at 7; 3/2 and 3/5 at 2; 3/6 at 2 and 7. Manhattan Children's Museum, Chernuchin Theatre, 314 W. 54th St., 2nd Floor, (925-7895). $6.

STORY HOUR—A selection of picture books will be read in French for ages 6–8. 2/26 at 4. The French Institute/Alliance Française, 22 E. 60th St. (355-6100, ext. 215). $1 (registration required).

LOUIS BRAILLE—A musical tribute to the man who invented the raised-dot reading system for the blind. 2/27, 2/28 and 3/5, 3/6 at 12:30. Promenade Theatre, Broadway at 76th St. (677-5959). $9; $12.

THE AFRICAN DRUM—Enjoy an African folktale performed by the Shadow Box Puppet Theatre. 2/22 at 10:30 a.m. and 12:30. Aaron Davis Hall, 133rd St. and Convent Ave. (690-6900). $2.

JACK AND THE BEANSTALK—A puppet show, based on the classic version that originated in England, and performed by the Puppetworks. 2/27 at 11 a.m. and 1. Riverdale Presbyterian Church, 4765 Henry Hudson Pkwy., Bronx (548-8260). $4.

CHILDREN'S CONCERT—The Manhattan String Quartet presents *Yankee Doodle Variations,* a concert in the style of Haydn, Beethoven, Dvorak, and others. 2/28 at 1. Wave Hill, Armor Hall, 675 W. 252nd St., Riverdale, Bronx (549-2055). $5; children, $3.

ALI BABA—The children's classic set to music. 2/23–2/25 at 10:30 a.m. and 1; 2/26 at 10:30 a.m. The Penny Bridge Playhouse, 59 Cranberry St., Brooklyn (718-855-6346). $4.

CINDERELLA—The classic performed by marionettes. Every Sun. through 3/13 at 1 and 3. The Puppetworks' Theatre, 287 Third Ave., Park Slope, Brooklyn (718-834-1828). $3.75.

A CELEBRATION OF AFRICAN FOLKLORE—A musical production based on four African folktales. Every Sat., through 3/19 at 1 and 3:30; also, Sun., 3/13 and 3/20 at 3:30. Hartley House Theatre, 413 W. 46th St. (666-1716). $5 (reserve).

PUPPET SHOW—*Puss in Boots,* performed by Perry Alley and Co. 2/27 and 2/28 at 11 a.m. and 1. Murphy Center at Asphalt Green, 555 E. 90th St. (369-8890). $3 (reserve).

THE AFRICAN DRUM—A shadow-puppet play with music. 2/23–2/25 at 10:30 a.m. and 12:45; 2/26, 2/29, and 3/1 at 10:30 a.m. P.S. 76 Auditorium, 220 W. 121st St. $3 (reserve).

LONG RUNNERS—Mostly Magic: Magicians Torkova and Imam, Sat. at 2. 55 Carmine St. off Sixth Ave. and Bleecker (924-1472). $7.50 (reserve) . . . **13th Street Repertory Company:** *The Rose That Refused to Bloom,* a musical about growing up; Sat. at 1 and 3. *The Snow White Show,* Sun. at 1 and 3. 50 W. 13th St. (675-6677). $4 . . . **Michael Taubenslag Productions:** 2/28 at 1 and 2:30: *Peter Pan Meets the Wicked Wizard*; Jan Hus Playhouse, 351 E. 74th St. (772-9180). $3.95 (reserve) . . . **The Little People's Theater Company:** Every Sat. and Sun. through 4/10; at 1:30: *Goldilocks;* at 3: *Cinderella.* The Courtyard Playhouse, 39 Grove St. (765-9540). $5 (reserve) . . . **The Party Center:** Every Sat. and Sun. at noon: *Moon Dream;* at 1: *Cinderella;* performed by the Papageno Puppet Theatre at West Side YMCA, 5 W. 63rd St. (874-3297). $6 (reserve) . . . **New Media Repertory Company:** Every Sat. at 3, through 6/4: *Alfred the Dragon;* a children's show, written by Miranda McDermott, with participation. New Media Repertory Co., 512 E. 80th St. (734-5195). $4; adults, $4.50.

CENTRAL PARK PROGRAMS—Belvedere Castle: Central Park Learning Center, 79th St. south of the Great Lawn (772-0210): 2/27, 1–2:30: "Regal Rings and Medals"—Create your own crown jewels with Princess Belva. Free (reserve).

NEW YORK PUBLIC LIBRARY FREE PROGRAMS—Manhattan: 2/23 at 11 a.m.: "Magic With a Soulful Touch," a show of magic and illusion presented by Phillip Jennings at the **115th Street** branch, 203 W. 115th St. (666-9393) . . . 2/23 at 3:30: "Drama," a program featuring black folktales at the **George Bruce** branch, 518 W. 125th St. (662-9727) . . . 2/23 at 4: "Magic Show," a program for children ages 6 and up at the **Chatham Square** branch, 33 E. Broadway (964-6598) . . . 2/25 at 3:30: "Dino Show," a slide show about dinosaurs presented by Bruce Laird at the **Aguilar** branch, 174 E. 110th St. (534-2930) . . . 2/25 at 4: "Animal Show," with Theo Powell and some of his animal friends at the **St. Agnes** branch, 444 Amsterdam Ave. (877-4380); also, presented, 2/26 at 4 at the **Tompkins Square** branch, 331 E. 10th St. (228-4747) . . . 2/27, 10 a.m.–noon: "Computer Graphics," a computer program at the **Inwood** branch, 4790 Broadway (942-2445).

CHILDREN'S MUSEUM OF MANHATTAN—314 W. 54th St. (765-5904). 2/27 and 2/28 at 1 and 3: "Stick Puppets"—Use cardboard markers and your imagination to create your own African stick puppet. Hours: Tue.-Fri. 1–5; weekends, 11 a.m.–5. Adults, $2 (weekends) and $1 (weekdays); children, $3, $2.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 81st St. Weekend theme for 2/27, 2/28: "Capturing a Still Life: European Paintings"; weekend activities include films and drawing classes. Gallery Adventure (includes sketching and hands-on project): Sat. at 11 a.m. and 2:30 and Sun. at 11 a.m., Uris Center.; films, Sat. at 10:30 a.m. and 2, Uris Orientation Theater include *Nature Morte Aux Fruits, A Chairy Tale, Interior Designs, Homage to Magritte,* and *Traveling Light*; slide talk and gallery hunt: Sun., 1 and 3, Uris Room; art adventure: Drawing for ages 10 and above, Sun. 1:30–3. Free (with admission).

BROOKLYN CHILDREN'S MUSEUM—145 Brooklyn Ave. (718-735-4400). 2/24 at 2: "Storytime"; at 3:15: "Black History Creative Writing; 2/25 at 3:15: "Coconut Connection"; 2/27 at 2: "Denise Allen, Craftperson"; 2/28 at 2: "Bill Lester, Haircutter"; at 3: "Dr. Dimension's Amazing Feats"; also, "Doctor Dimension and the Rulers of the Universe," an exhibit. Hours: Mon., and Wed.–Fri., 2–5; Sat., Sun., and 10 a.m.–5. Donation.

QUEENS MUSEUM—New York City Building, Flushing Meadow-Corona Park (718-592-2405). Sunday Family Workshop: 2/28 at 1 and 3: "Picture a Picture: Photography and Art"—Combine photography and drawing techniques in this picture-making workshop. 50 cents. Hours: Tue.–Fri., 10–5; Sat., Sun. noon–5:30. Adults, $2; children, $1.

NEW YORK HALL OF SCIENCE—47-01 111th St., Flushing Meadow-Corona Park (718-699-0005). Special program: 2/27 at 10:30 a.m.–12:30 or 2–4 and 2/28, 1–3: "Through the Looking Glass"—Examine the properties of mirrors and take home your own kaleidoscope. $10. Hours: Wed.–Sun., 10 a.m.–5. Admission: Adults, $2.50; children, $1.50.

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000, ext. 231). Special program, 2/28: "Harlem Heroes"—A storytelling workshop in conjunction with the slide showings of *O Write My Name: Portraits of Harlem Heroes* by photographer Carl Van Vechten; a sign language interpreter will accompany the storytellers (call for times). Hours: 10 a.m.–5, daily. Closed Tues. Adults, $3; children under 12, free.

STATEN ISLAND CHILDREN'S MUSEUM—Snug Harbor, 1000 Richmond Terr. (718-273-2060). 2/27 at 2: "Family Program"—Participants will design dioramas that depict scenes from favorite stories. $2; 2/28 at 2: "Afro-Caribbean Folktales"—Hear Cheryl Byron spin fascinating tales. Wed.–Fri. 1–4, Sat.–Sun., 11 a.m.–5. $2.

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Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800).

City Center, 131 W. 55th St. (246-8989).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (362-1911); Avery Fisher Hall (874-2424); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570).

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (996-1100).

Radio City Music Hall, Sixth Ave. and 50th St. (757-3100).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day opera, concert, and dance performances are sold here, depending on availability, six days a week: Tue., Thu., Fri., noon–2 and 3–7; Wed. and Sat. 11 a.m.–2 and 3–7; Sun. noon–6. Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, February 24

ENGLISH CHAMBER ORCHESTRA, Jeffrey Tate conductor; pianist Mitsuko Uchida. Strauss's *Metamorphosen;* Mozart's Piano Concerto No. 25; Mozart's Symphony No. 38, "Prague." Avery Fisher Hall at 8. $10–$20.

ALEXIS WEISSENBERG, pianist. Works by Bach, Chopin, Ravel, Rachmaninoff. Carnegie Hall at 8. $9–$13.50.

NINA TICHMAN, pianist. Debussy program, including *Estampes,* Preludes I, and several Etudes. Merkin Concert Hall at 8. $10.

KEYBOARD CONVERSATIONS WITH JEFFREY SIEGEL—The pianist plays and talks about Schubert. 92nd Street Y at 8. $10.

VICTOR DEREVIANKO, pianist. Works of Brahms and Liszt. Alice Tully Hall at 8. $10.

CHELSEA CHAMBER ENSEMBLE—"An Evening of American Music—Acknowledged Masters, Young Talents." Works by Harrison, Adolphe, Carter, Zyman (world premiere of version), Harris (N.Y. premiere in this version). Weill Recital Hall at Carnegie Hall at 8. $8, $15; or, with reception, $25, $50.

OMEGA ENSEMBLE—Beethoven's Trio in B flat; Schumann's *Marchenerzahhungen;* Dahl's *Concerto a Tre;* Schubert's Trio Op. 99. Henry Street Settlement, Louis Abron Arts for Living Center, 466 Grand St., at 8. $4; seniors, free.

KIM KASHKASHIAN, violist. St. Paul's Chapel, Broadway at Fulton St., at noon. Free.

MARTA EGGERTH KIEPURA, soprano, with guest artists pianists Jeff Rainer, Elizabeth Wolff, violinist Elisabeth Weiss-Wechsler, soprano Ruth Cunningham. Selections from opera and Viennese operetta; works by Beethoven, Mozart, Chopin. Austrian Forum, 11 E. 52nd St. (718-896-2603), at 7. $7.

BARRY GOLDSMITH, pianist, and friends. Hunter College Recital Hall, 15th floor, North Building, 69th St. east of Park Ave. (772-4448), at 2. Free.

JUDY NIEMACK, vocalist. "Midtown Jazz at Midday." St. Peter's Church, Lexington Ave. and 54th St. (935-2200), at 12:30. $2.

MAUREEN McDERMOTT, cellist. Music of Brahms, Bach, Foss. Third Street Music School, 235 E. 11th St. (777-3240), at 7:30. Free.

LENOX CHAMBER ENSEMBLE—Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

HARRY CONNICK JR. AND HIS TRIO—WBGO-FM Jazz 88 Jazz Festival. "Mardi Gras at the Market." Citicorp, Lexington Ave. and 53rd St., at 4:30. Free.

JUILLIARD CONCERT—Alice Tully Hall at 1. Free.

Thursday, February 25

NEW YORK PHILHARMONIC, Zubin Mehta conductor; cellist Lynn Harrell; oboist Thomas Stacy. Telemann's Oboe d'amore Concerto; Schubert's Symphony No. 2; Dvorak's Cello Concerto. Avery Fisher Hall at 8. $7.50–$35.

ALBAN BERG QUARTET—Beethoven's Quartets No. 2, No. 11 "Serioso," and No. 15. Carnegie Hall at 8. $9–$17.

JORMA HYNNINEN, baritone, with pianist Ralf Gothoni. Songs by Sibelius (in Swedish), Brahms, Wolf, and five Finnish folk songs. 92nd Street Y at 8. $11–$15.

ORCHESTRA OF TRINITY ST. MICHAEL'S, Duilio Dobrin conductor; pianist Pia Sebastiani. Beethoven's Piano Concerto No. 2; Maximo Flugelman's Sonatina for Chamber Orchestra (N.Y. premiere). Merkin Concert Hall at 8. $10.

GERALD HAMILTON, bass. Weill Recital Hall at Carnegie Hall at 8.

MANNES COLLEGE ORCHESTRA, Yakov Kreizberg conductor; pianist Diana Chung; soprano Constance Green. Overture to Mozart's *The Marriage of Figaro;* Mozart concert aria; Prokofeiv's Piano Concerto No. 1; Schumann's Symphony No. 4. Symphony Space at 8. Free.

AURORA, with Lisa Terry, viola da gamba. Chamber music by Buxtehude, Telemann, Keller, Schmeltzer, Bach. St. Michael's Church, 99th St. and Amsterdam Ave. (201-592-6135), at 8. $8.

AMERICAN BRASS QUINTET AND FRIENDS—Works by Ewazen (world premiere), Babbitt (N.Y. premiere), Bertali, Simpson and Brade, Bach, Starer, Bartolini, Guami, Gabrieli. Faculty recital, Juilliard Theater, 155 W. 65th St. (874-7515), at 8. $5, $8.

ROBERT DICK, flutist/**J.D.PARRAN, NED ROTHENBERG,** multiple winds. Works by Dick, including a world premiere. Metropolitan Museum at 8. $8.

ANDREW BOLOTOWSKY, flutist/**ROBERT SHAUGHNESSY,** guitarist/**CHRIS SHAUGHNESSY,** violist. Works by Beethoven, Telemann, Wigglesworth, Shaughnessy. Renee Weiler Concert Hall, Greenwich House Music School, 46 Barrow St. (242-4770), at 8. Contribution.

IMAGINARY LANDSCAPES: A FESTIVAL OF ELECTRONIC MUSIC—2/25–3/6 at The Kitchen. Tonight: Maryanne Amacher's *Stain.* 512 W. 19th St. (255-5793), at 8:30. $8.

KAREN GOLDFEDER, with sextet. Jazz Center of New York, 380 Lafayette St. (505-5660), at 8. $6.

SARAH DAVIES, organist. Works by Bach, Bull, Preston. Columbia U. St. Paul's Chapel, Broadway and 116th St., at noon. Free.

LENOX CHAMBER ENSEMBLE—JASA Green Auditorium, 40 W. 68th St., at 1. Free.

RACHMANOV TRIO—Works by Haydn, and Mendelssohn's Piano Trio in d. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

LOREN SCHOENBERG AND HIS ALL-STARS—WBGO Jazz Festival. Citicorp Market, Lexington Ave, and 53rd St., at 5. Free.

QUEENS SYMPHONY ORCHESTRA, Elliot Finkel conductor; tap dancers Randy Skinner and Kim Morgan. Broadway show tunes by Herbert, Duke, Hamlisch, others. Pops Concert at the International Design Center Two, 30-20 Thomson Ave., L.I. City (718-275-5000), at 7. Free.

BARGEMUSIC—Violinist Ik Hwan-Bae, violist Kim Kashkashian, cellist Stephen Kates. Works by Mozart, Kodaly, Beethoven. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $12.

Friday, February 26

ENGLISH CHAMBER ORCHESTRA, Jeffrey Tate conductor; violinist Frank Peter Zimmerman. Mozart's Symphony No. 40 and Violin Concerto No. 3; Strauss's Suite From *Le Bourgeois Gentilhomme.* Carnegie Hall at 8. $11–$20.

TAKACS STRING QUARTET, with trumpeter Stephen Burns. Stamitz, Bartok, Webern, Stravinsky, Brahms. Weill Recital Hall at Carnegie Hall at 8. $12.

NEW YORK PHILHARMONIC—See 2/25.

JUILLIARD ORCHESTRA, Mark Stringer conductor; saxophonist Paul Cohen. Mozart's Symphony No. 40; Caltabiano's Alto Saxophone Concerto (N.Y. premiere); Mendelssohn's Symphony No. 4, "Italian." Alice Tully Hall at 8. Free (874-8515).

MANHATTAN PHILHARMONIA ORCHESTRA, David Gilbert conductor; pianist Helen Choi. Overture to Weber's *Der Freischutz;* Weber's *Konzertstuck;* Brahms's Symphony No. 1. Manhattan School of Music, Broadway and 122nd St. (749-2802), at 8. Free.

IMAGINARY LANDSCAPES—See 2/25. Tonight: Ron Kuivila, premiere of *The Linear Predictive Zoo*/Mark Trayle, pieces for electric guitar and microcomputers.

NEW DIALECTS/NEW DIALOGUES—Zusaan Kali Fasteau. Greenwich House, 27 Barrow St. (206-1050), at 8. $10.

RODNEY JONES/TED DUNBAR/JIMMY PONDER—Tribute to Wes Montgomery. Jazz Center of New York, 380 Lafayette St. (505-5660), at 9 and 10:30. $10.

MARCO RIZO, with his Latin-jazz quartet. Tribute to Latin American composers: music by Lecuona, Ellington, Rizo. Museum of Contemporary Hispanic Art, 584 Broadway, 7th floor, between Houston and Prince Sts. (966-6699), at 8. Contribution.

BILLY BANG—"Architecture, an evening constructed from violin and video." Roulette, 228 W. Broadway (219-8242), at 9. $5.

JOSEPH JARMAN IN CONCERT, with Geri Allen, Thurman Barker, Akua Dixon Turre. The alto-saxophonist with synthesizer, marimba, percussion, and cello. Kampo Cultural Center, 31 Bond St. (228-3063), at 8. $12.50.

THE HI-TOPS, six-piece band. WBGO Jazz Festival. Citicorp Market, Lexington Ave. and 53rd St., at 5. Free.

ANITA GELBER/SHIRLEY GERBER, duo-pianists. Lincoln Center Library at 4. Free.

JAMES R. LAWSON, carillonneur. Music for Buffalo Bill Cody's birthday. Riverside Church, the Drive at 122nd St., at noon. Free.

LYNN HANEY AND ABBY MENDEZ—Folk music. Centerfold Coffeehouse, 263 W. 86th (866-4454), at 8. $4.

OTIS BROTHERS—Traditional Black American music, with Pat Conte and Bob Guida. A Tavern Concert, Richmondtown Restoration, 441 Clark St., S.I. (718-351-9414), at 7:30 and 9. $6.

Saturday, February 27

ENGLISH CHAMBER ORCHESTRA, Jeffrey Tate conductor; oboist Neil Black. Mozart's Symphony No. 39; Strauss's Oboe Concerto in D; Mozart's Symphony No. 41, "Jupiter." Carnegie Hall at 8. $12.50–$23.

ENSEMBLE FOR EARLY MUSIC, Frederick Renz director. "Chaucer, Boccaccio, and the 14th-Century Ars Nova." French, Italian, and English music, celebrating the semi-millennium of *The Canterbury Tales.* Alice Tully Hall at 8. $14, $17.50.

NEW YORK PHILHARMONIC—See 2/25.

BENITA VALENTE, soprano/**CYNTHIA RAIM,** pianist. Tribute to Lotte Lehmann on her centennial. Songs of Schumann and Wolff. 92nd Street Y at 8. $12.50–$17.50.

MIKHAL MANEVICH, tenor, with pianist Martin Rich. Purcell, Schubert, Strauss, Tchaikovsky; also Ladino and Jewish songs. Merkin Concert Hall at 8. $10.

EMERSON STRING QUARTET—Debussy's Quartet in g, Op. 10; Harbison's String Quartet No. 2 (N.Y. premiere); Ravel's Quartet in F. Metropolitan Museum at 8. $14.

EUGENE ISTOMIN, pianist. Music of Haydn, Schumann, Debussy, Rachmaninoff. Washington Irving High School, 16th St. and Irving Pl. (586-4680), at 8. $3.

ITALO BABINI, cellist/**MARIA MEIRELLES,** pianist. Weill Recital Hall at Carnegie Hall at 8:30.

MANNES PREPARATORY ORCHESTRA, Bernard Yanotta conductor; baritone Peter McLaughlin. Music of Mahler, Vaughan Williams, Bizet. Trinity School Auditorium, 101 W. 91st St. (580-0210), at 5:30. Free.

IMAGINARY LANDSCAPES—See 2/25. Tonight: Lois V. Vierk, with *Pilot,* a music/tapdance collaboration with Anita Feldman. Clarence Barlow, with an American premiere for pianist and player piano.

NEW VOICES/NEW YORK—Vocalist Cassandra Wilson, with trio. Also Pam Patrick and Tiye Giraud in "Yeh! Cric Yeh! Crac: Music and Stories From Africa and Beyond." Greenwich House, 27 Barrow St. (645-2387), at 8 and 10. $12.

RODNEY JONES, others. See 2/26.

AFRICAN RHYTHMS—Randy Weston, jazz pianist, and traditional Gnaoua musicians from Morocco. Davis Hall, Convent Ave. and W. 133rd St. (690-4100), at 8. $16, $14 in advance (also, 307-7420).

HAVANA SINGS '88—Classical and popular Cuban songs and zarzuelas. Repertorio Espanol, Gramercy Arts Theater, 138 E. 27th St. (889-2850), at 8. $16.

A SALUTE TO SARAH VAUGHAN—Art Blakey Jr., Jann Parker and the Metropolitan All-Stars, bassist Bob Cunningham, pianist Rahn Burton. Also the Nanette Bearden Contemporary Dance Theatre. Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

CHELSEA PERCUSSION ENSEMBLE, Daniel Levitan director/**STEVE ELSON,** in new commissioned works; also Celli's "Snare Drum for Camus," N.Y. premiere of the video version. Dance Center, Emau-El Midtown Y, 344 E. 14th St. (673-2207), at 8 and 10. $8.

JOSEPH JARMAN—See 2/26.

WILLIAM HOOKER—"The Colour Circle: A Work, in Progress," "compositions and mysteries for drums and poetry." Booker T., tenor sax, trumpeter Roy Campbell. Roulette, 228 W. Broadway (219-8242), at 9. $5.

IRENE REID & COMPANY—WBGO Jazz Festival. Citicorp Market, Lexington Ave. and 53rd St., at 1. Free.

ALAN MASON, pianist. Lincoln Center Library at 2:30. Free.

LENOX CHAMBER ENSEMBLE—Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. $1 house admission.

RACHEL STEUERMANN, cellist. Faculty recital, Mannes College of Music, 150 W. 85th St. (580-0210), at 8. Free.

THE MUSICAL SEMINAR—A music-theater piece for musicians, singer, actress, dancers (N.Y. premiere). "Composed, designed, written and directed by Gheorghe Costinescu"; David Hoose conductor. Triplex Theater BMCC, 199 Chambers St. (618-1980), at 8. $10.

THE LOTSA CHAMBER MUSIC CONCERT—Flutist Carol Wincenc and her Flute Troupe, of Indiana University School of Music; cellist Fred Sherry, with four guest cellists; Ray DesRoches and the New Jersey Percussion Ensemble. Music by Boismoitier, Brant, Sollberger, Riegger, Finckel (world premiere), Davidovsky, Cowell, others. The Arts at St. Ann's, 157 Montague St., Brooklyn Heights (718-834-8794), at 7:30. $12.

ANTHONY DAVIS AND EPISTEME—Jazz Festival, at Snug Harbor Veterans Memorial Hall, 1000 Richmond Terrace, S.I. (718-448-2500), at 7 and 9:30. $12.

OTIS BROTHERS—See 2/26.

Sunday, February 28

ABBEY SIMON, pianist. Music of Beethoven, Mendelssohn, Chopin, Rachmaninoff, Ravel. Carnegie Hall at 8. $5–$17.

ARLEEN AUGER, soprano, with pianist Dalton Baldwin. Works by Purcell, Mozart, Donizetti, Handel, Mahler, Bridge, Copland, Hoiby. Alice Tully Hall at 7:30. $17.50.

EMANUEL AX, pianist/**YO-YO MA,** cellist. Avery Fisher Hall at 3. Sold out.

ALBAN BERG QUARTET—Alice Tully Hall at 3. Sold out.

NEW YORK YOUTH SYMPHONY, David Alan Miller conductor; Steve Allen narrator. 25th-anniversary gala. Jeffery Cotton's *CityMusic I: Berlin* (premiere); Britten's *Young Person's Guide to the Orchestra;* Tchaikovsky's Symphony No. 5. Carnegie Hall at 3. Free (581-5933); including benefit reception, $100, $250.

ARDITTI STRING QUARTET (N.Y. debut)—Violinists Irvine Arditti and David Alberman, violist Levine Andrade, cellist Rohan de Saram. Music by Lake, Ferneyhough, Carter, Ligeti, Xenakis. Merkin Concert Hall at 8. $10.

NEW YORK PHILHARMONIC ENSEMBLES—Music by Duvernoy, Glinka, Persichetti, Mozart. Merkin Concert Hall at 3. $10.

THEODOR LESCHETIZKY TRIBUTE—All-Leschetizky program, with Frank Suchomel, Genia Robinor, and other pianists. Benefit by Behre Piano Associates for the Adamant Music School, Vermont. Weill Recital Hall at Carnegie Hall at 2:15. $5.

JODIE GELBOGIS, pianist. Weill Recital Hall at 5:30.

JAMES LEVINE, pianist/**METROPOLITAN OPERA ORCHESTRA MEMBERS**— Music by Schubert, Verdi, Debussy, Mozart. Madison Avenue Presbyterian Church, 73rd St., at 4. Contribution.

NORTH/SOUTH CONSONANCE—N.Y. premieres of works by Constantinides, Shaffer, Vigeland, Bubalo, and the world premiere of a work by Retzel. Christ and St. Stephen's Church, 120 W. 69th St., at 3. $7.

OCCASIONAL SINGERS, Gil Robbins director, with contralto Pamela Smith. "Singers on Their Own": music by Gesualdo, Halffter, Haufrecht, Milhaud, Moore, Phillips, Schoenberg. Washington Square Church, 135 W. 4th St. (877-1302), at 7. $10.

INTERNATIONAL HOUSE CHAMBER ORCHESTRA, Ronald Braunstein conductor. Mozart's Symphony No. 1, Flute Concerto in D, Symphony Concertante in E flat, and Symphony No. 40. International House Auditorium, 500 Riverside Dr. near 122nd St. (316-8438), at 8. Free.

INDEPENDENT SCHOOL SYMPHONY ORCHESTRA, Jonathan Strasser conductor. Bach's Brandenburg Concerto No. 2; Strauss's Serenade for Winds; Barber's Adagio for Strings; Mendelssohn's "Italian" Symphony. St. Bartholomew's, Park Ave. and 50th St., at 3. $5.

BLOOMINGDALE CHAMBER ORCHESTRA, Martin Rutishauser conductor; violinist Alex Sovolevsky. Rowen's *Reflections on Abigail Adams* (world premeiere); Beethoven's Symphony No. 6, "Pastorale"; Tchaikovsky's Violin Concerto. Trinity School Auditorium, 101 W. 91st St. (663-6021), at 3. Free.

ANTHONY NEWMAN, organist. Second of three recitals, to include the complete Preludes, Fugues, Toccatas, and Fantasies of Bach. Holy Trinity Church, 326 E. 88th St. (289-4100), at 5. $7.

INSPIRATIONAL CHOIR OF THE RIVERSIDE CHURCH, Nedra Neal director. "Songs of the Spirit" for Black History Month. Music by Becton, Hairston, Johnson, Wells, others. Riverside Church, the Drive at 122nd St., at 4. $5. Preceded at 3 by a recital by carillonneur James R. Lawson.

BETH SUSSMAN, pianist. Music by Jewish composers, featuring anecdotes. Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

MARIE BOGART, soprano. Music from the movies, featuring songs sung by Grace Moore, Deanna Durbin, Jeanette MacDonald, and more. Metropolitan-Duane United Methodist Church, Seventh Ave. and 13th St., at 3. Free, or $5 donation to Organ Restoration Fund.

ST. PETER'S CHURCH—At 5: Gail Winters and Friends. At 7: Matt Haviland Quintette; $5. Lexington Ave. and 54th St. (935-2200).

MARA WORTH-MERRIMAN AND LYNNE VARDAMAN TOGETHER AGAIN—Songs from musical theater, art songs, other owkrs; with pianist Christopher Vassiliades. Turtle Bay Music School, 244 E. 52nd St., at 7.

THE SCHOOL FOR STRINGS ORCHESTRA—Manhattan School of Music, Broadway and 122nd St. (315-0915), at 2:30. Free.

IMAGINARY LANDSCAPES—See 2/25. Tonight: David Tudor, with *Lines, Recalled,* an evening-length work for table of electronics.

VOICES, INC.—Jesse Junior, Lisa Schering, Bob Jackson, Shelli Yahya, with the David Leonhardt Trio and bassist Cameron Brown. Jazz Center of New York, 380 Lafayette St. (505-5660), at 3. $10; $8 in advance.

MARIANNE SCHROEDER, pianist. Works by Schnebel, Zimmermann, Newman, Otte, Oliveros, Feldman. Roulette, 228 W. Broadway (219-8242), at 9. $5.

BRONX ARTS ENSEMBLE, with pianist Alexander Peskanov, cellist Victor Lawrence. Bach's Unaccompanied Cello Suite No. 1; Mozart's Quintet for Piano and Winds K. 452; Gould's *Concerto Concertante.* Riverdale YM-YWHA, 5625 Arlington Ave., Bronx (549-1899), at 2. $8.

EDGEHILL ENSEMBLE, with harpist Stacy Shames, harpsichordist Peter Hendrickson. Music by Falla, Ravel, others. Edgehill Church, 2510 Independence Ave., Bronx, at 3. $5.

CONSERVATORY ORCHESTRA OF BROOKLYN COLLEGE, Dorothy Klotzman conductor, Laurin Smith assistant conductor; flutist Bernard Goldberg, soprano Jean Braham. Sir Lennox Berkeley's Flute Concerto Op. 26 (N.Y. premiere); Barber's *Knoxville: Summer of 1915;* Riegger's *Dance Rhythms;* Haydn's Symphony No. 103, "The Drumroll." Whitman Hall, Flatbush and Nostrand Aves. (718-434-1900), at 2. $5.

MANHATTAN STRING QUARTET—Bartok's Quartet No. 4; Schumann's Quartet No. 3; Alice Parker's "Dances" (world premiere). Wave Hill, 249th St. and Independence Ave., Bronx (549-3200), at 3. $10.

NEW YORK BAROQUE—Music from 17th-century Venice, by Marini, Castello, Rossi, Monteverdi, Vivaldi, others. First Unitarian Church, Pierrepont and Monroe Pl., Brooklyn Heights, at 4. $5.

ALBERT EINSTEIN SYMPHONY ORCHESTRA, Stephen Moshman conductor; trumpeter Lauren Schiff. Overture to Mozart's *The Magic Flute;* Haydn's Trumpet Concerto in E flat; Schubert's Symphony No. 9. Robbins Auditorium, Albert Einstein College of Medicine, 1300 Morris Park Ave., Bronx at 3. Free.

TONY BOUTEE, tenor, with pianist John Keene, cellist Mollie Glazer, lutenist Patrick O'Brien. Purcell, Britten, Chausson, Poulenc, Nowack. New Theatre of Brooklyn, 465 Dean St. (718-230-3366), at 1:30. $6.

CHARLES WILLIAMS, baritone. Brooklyn Museum, 200 Eastern Pkwy. (718-783-3077), at noon. Donation.

BARGEMUSIC—See 2/25.

JULIUS GROSSMAN ORCHESTRA—Music by Bartok, Elgar, Schubert, Verdi, Warlock. Kew Gardens Anshe Sholom Jewish Center, 82-52 Abington Rd., Queens, at 2:30. Free.

Monday, February 29

LEONARD BERNSTEIN SONG CELEBRATION—Composers Showcase, a 70th-birthday tribute. Performers include Betty Comden, Adolph Green, Ben Holt, Linda Lavin, Damon Evans, Julia Migenes; songs from *West Side Story, Peter Pan, Wonderful Town,* and other Bernstein musicals. Alice Tully Hall at 8. $17.50.

SPECULUM MUSICAE—Composer-pianist Anthony Davis, percussionist Joseph Passaro, tenor Constantine Cassolas. Music by Davis, Gideon, Anderson, Wolpe, Stockhausen. Merkin Concert Hall at 8. $9.

MARK ANDERSON, pianist (N.Y. recital debut). Works by Scarlatti, Beethoven, Debussy, Brahms. Weill Recital Hall at Carnegie Hall at 8. $8.

ALOUETTE TRIO—Music includes a premiere by James Wintle. Middle Collegiate Church, Second Ave. at

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7th St. (787-0517), at 8. $8.

EUGENIA ZUKERMAN, flutist/**ANTHONY NEWMAN,** harpsichordist. "The Court of Frederick the Great": music of Bach and Quantz, with readings from letters of the period. Celeste Bartos Forum, New York Public Library, Fifth Ave. at 42nd St. (930-0855), at 6. $7.50.

BOSHO—Group of six, with "music that focuses on the groove." DTW's Bessie Schonberg Thearer, 219 W. 19th St. (924-0077), at 8. $8.

ROSSINI BIRTHDAY CONCERT—Brass quintet, string quartet, and a real cat; also the composer himself and a birthday cake, with surprise guests. St. Paul's Chapel, Broadway and Fulton St., at noon. Free.

JEREMY BECK—New music. Donnell Library Center, 20 W. 53rd St., at 6. Free.

PATRICIA CORBETT, soprano/**JAMES CLARK,** tenor. Songs from operetta and operatic arias, including Herbert, Bellini, and Lehar. Mark Goodson Theater, Department of Cultural Affairs, 2 Columbus Circle, at 12:30. Free.

THE LIFE AND TIMES OF THE BLACK AMERICAN—A Black History Month program by the Music Consortium and Opera Ebony, on experiences in work, play, and the underground railroad. Bronx Community College, Gould Memorial Library, University Ave. and W. 181st St., at 11 a.m. and 1. Free.

Tuesday, March 1

ORATORIO SOCIETY OF NEW YORK, Lyndon Woodside conductor; Rebecca Russell, Suzanne Sonnenschein, Frederic Kalt, Justino Diaz. Verdi's *Requiem.* Carnegie Hall at 8. $10–$30.

ALDO AMNCINELLI, pianist. Works of Brahms, Griffes, A. Wesley Tower (premiere), Liszt. Merkin Concert Hall at 8. $9.

MUSICAL ELEMENTS, Daniel Asia and Robert Beaser music directors. Brown's *Synergy II;* Copland's Sextet; O'Brien's *Mysteries of the Horizon* (N.Y. premiere); Benjamin's *Octet* (American premiere). 92nd Street Y at 8. $10.

ROBERT BONFIGLIO, harmonica. Music of Telemann, Bartok, Jacob, Tournier, Gershwin, Mozart, Sondheim. Weill Recital Hall at Carnegie Hall at 8. $10.

DONALD JOYCE, organist. Music for the Lenten season, by Bach and Reubke. Church of St. John the Evangelist, First Ave. and 55th St., at 8. $5.

BOSHO—See 2/29.

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—Through 4/16. Tickets, $16–$95. 2/22 at 8: Mussorgsky's *Khovanshchina,* Conlon conducting; Elizabeth Knighton (debut), Stefania Toczyska (debut), Ochman, Gulyas, Timothy Noble (debut), Haugland, Talvela, Velis, Booth, Baker, Dobriansky, Meredith, Cokorinos, Bills. 2/23 at 8: Verdi's *Otello,* Levine conducting; Te Kanawa, Domingo, Diaz, Sotin. 2/24 at 8: Donizetti's *L'Elisir d'Amore,* Weikert conducting; Battle, Cole, Rinaldi, Taddei, Upshaw. 2/25 at 7: Wagner's *Siegfried,* Levine conducting; the Siegfried is to be announced; with Linda Kelm (debut), Hubert Delamboye (debut), Sotin, Upshaw, Bean, Ekkehard Wlaschiha, Macurdy. 2/26 at 8: *Khovanshchina;* same as 2/22. 2/27 at 2: *Otello;* same as 2/23, except Plishka for Sotin (broadcast, WQXR). 2/27 at 8: *L'Elisir d'Amore;* same as 2/24, except G. Baker for Rinaldi. 2/29 at 7: *Siegfried;* same as 2/25.

Other

BEATRICE AND BENEDICT, by Berlioz. Juilliard American Opera Center, Jorge Mester conductor; fully staged, in English; directed by Jack Eddleman. Juilliard Theater, 155 W. 65th St. (874-7515). 2/23 at 8. $10.

CURLEW RIVER, by Britten. Center for Contemporary Opera production, staged by Patricia Heuermann, musical direction by Richard Marshall. St. Peter's Church, Lexington Ave. and 54th St. (874-0245). 2/26, 27 at 8. $10–$18.

IL MATRIMONIO SEGRETO, by Cimarosa. Updated to 1930s Brooklyn; production by the Vineyard Opera, Joseph LoSchiavo director, Stephen F. Vasta musical director. Vineyard, 309 E. 26th (683-0696). Through 3/6: Fri. and Sat. at 7:30; 2/28, 3/6 at 3. $15.

RIGOLETTO, by Verdi. Amato Opera, 319 Bowery (228-8200). 2/27 at 7:30; 2/28 at 2:30. $12.

THE MUSIC MAN—See Theater, page 141.

THE MIKADO, by Gilbert and Sullivan. Light Opera of Manhattan, Playhouse 91, 316 E. 91st St. (831-2000). Through 3/13: Wed.-Sat. at 8; Wed. at 2, Sat. and Sun. at 3:30. $17.50 Wed. and Thur.; $20 weekends.

AFTER DINNER OPERA COMPANY—Two sections from Joyce Solomon's opera-in-progress, *Elegies for the Fallen:* "A Tribute to Winnie Mandela" and "Slave Trade"; libretto by Bashidah Ismaili. The composer will be present at the performance. Also excerpts from *Troubled Island,* by William Grant Still and Langston Hughes. Lincoln Center Library, 2/29 at 4. Free.

DON GIOVANNI, by Mozart. Full production, by the Opera Stage of the Brooklyn Lyric Opera, Sue Marie Peters conductor; Norman Myrvik director. Hirsch Hall, Temple Ansche Chesed, West End Ave. and 100th St. (718-837-1176). 2/25 at 8; 3/6 at 3. $7.50.

DANCE

The Peridance Ensemble

JOYCE THEATER—2/23–28. Tickets, $20. 2/23 at 7:30; 2/25, 27 at 8; 2/28 at 2: *Theatrical Gestures,* a Trilogy (world premiere)—"Sinfonia," "Folk Songs," and "The Last Curtain," by Igal Perry, music by Berio. 2/24, 26 at 8; 2/27 at 2: *Songs,* by Perry; *Saudades,* by Graciela Kozak, music by Vasconcelos; *Valses Poeticos,* by Perry; *Misa Criolla* (world premiere), by Miguel Valdez-Mor, music by Ariel Ramirez.

Merce Cunningham Dance Company

JOYCE THEATER—3/1–27. Tickets, $25. 3/1 at 7: Gala benefit—*Points in Space, Rainforest, Fabrications.* 3/2 at 8: *Locale, Quartet, Carousal* (N.Y. premiere), music by Takehisa Kosugi. More dates, next issue.

Other

DANCEART COMPANY—Works by Benita Bike and Mary Lee Karlins. Merce Cunningham Studio, 55 Bethune St. (924-0077). 2/27, 28 at 8:30. $8.

DRUM & SPIRIT OF AFRICA SOCIETY—The Great African Dance Experience, a performance for Black History Month. Lehman Center, Bedford Park Blvd. West and Goulden Ave., Bronx (731-4496). 2/28 at 3. $7.

GARTH FAGAN'S BUCKET DANCE THEATRE—Works by Fagan, including *Traipsing Through the May* and *Sonata and the Afternoon.* Queens College Colden Center, LIE and Kissena Blvd., Flushing (718-793-8080). 2/27 at 8:30. $12–$15.

JANE COMFORT DANCE COMPANY—Premiere of *Cliffs Notes: Macbeth,* with other works. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 2/25, 26, 27, 3/3, 4, 5, at 8; 2/28, 3/6 at 3. $10.

MORNINGSIDE DANCE FESTIVAL—Through 3/6. 2/23, 24 at 8: **Festival Showcase I:** work by Randa Broughton, Candice Christakos, Jia-Ji Guan, Jim Martin. 2/26, 27 at 8; 2/28 at 3: **Melanie Stewart Dance,** in four works, three N.Y. premieres. 3/1, 2: **Festival Showcase II,** works by Mary Bruce Blackburn. Joan Blair, Catherine Gallant, Elaine Heekin Bruce Walczyk, Joy Kellman, Lesley Powell, George Russell, Kate Thomas. Teachers College Horace Mann Theater, 525 W. 120th St. (678-3268). $8.

NEW VAUDEVILLE NOUVEAU—Mitchell Rose and Diane Epstein in new works and repertory, combining dance, comedy, theater. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 2/22 at 8. $10.

ROCKY BORNSTEIN/GAIL DONNENFELD—A shared program. *Labor of Love,* a new work by Bornstein. *Shotgun Wedding... A Fine Romance,* "a blues revue" by Donnenfeld. Danspace Project at St. Mark's Church, Second Ave. and 10th St. (674-8112). 2/26, 27, 28 at 8:30 $6.

TOM EVERT DANCE COMPANY—Marymount Manhattan College Theater, 221 E. 71st St. (924-0077). 2/26, 27 at 8. $10.

VIVECA VASQUEZ/AWILDA STERLING—The Puerto Rican choreographers in a shared evening. Performance Space 122, First Ave. and 9th St. (477-5288). 2/26, 27, 28 at 9. $8.

RESTAURANT DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

ANGELO—146 Mulberry St. (966-1277). Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tue.–Thu. noon–11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. French. Spcls: breast of duck with ginger cassis sauce, bouillabaisse, lobster neptune. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4:30. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC.**

CAROLINE'S AT THE SEAPORT—89 South St., Pier 17. (233-4900). Casual. American-Seafood. Spcls: lobster with cayenne and lime butter, smoked black cod and shellfish stew with olives and summer squash, peppered rib eye steak with tamarind chutney. Res. sug. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. Ent. **(M)** **AE, CB, MC, V.**

CINCO DE MAYO—349 W. Broadway, bet. Broome and Grand Sts. (226-5255). Casual. Mexican. Spcls: budin de tortilla, menudo norteno, alambres de cambrones. Res. sug. L Mon.–Fri. noon–5. Br Sat.–Sun. 11 a.m.–3. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 50. Ent. Thu.–Sat. **(M)** **AE, DC, MC, V.**

FLUTIE'S PIER 17— 89 South St. (693-0777). **River Room:** Casual. American. Spcls: prime steak, chops, seafood, 3-to-8-lb. lobsters. Res. sug. L Mon.–Fri. 11:30 a.m.–5. Buffet Br Sat. 11 a.m.–4, Sun. to 9. D daily 5–11. Private parties for 10–400. **(M)** **Oyster Bar:** Spcls: raw bar, chowders, sandwiches. Open daily for L and D 11 a.m.–10. **(I)** **AE, CB, DC, MC, V.**

GIANNI'S—15 Fulton St. (608-7300). Casual. Northern Italian. Spcls: scampi Giorgio, fettuccine Gianni, garlic bread with gorgonzola, tirami su. Res. sug. Open for L and D Sun.–Thu. 11:30–midnight, Fri.–Sat. to 1 a.m. Private parties for 100. **(M)** **AE, CB, DC, MC, V.**

GREENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. American/classic. Spcls: scallop ravioli with leek and fennel in tomato butter sauce, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provencal. Res. sug. D Tue.–Thu. 6–midnight, Fri.–Sat. to 1 a.m. Pre-theatre D Tue.–Fri. 6–8. Br Sun. 11.30–8:30. Ent. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

JEREMY'S ALE HOUSE—259 Front St., at Dover St. (964-3537). Casual. American/seafood. Spcls: fried seafood, hero steak sandwiches, fish and chips. Open Mon.–Fri. 8 a.m.–9, Sat.–Sun. noon–7. **(I)** **No credit cards.**

LIBERTY CAFE—Pier 17, South St. Seaport, 3rd floor (406-1111). Casual. American regional. Spcls: Norwegian salmon steak, Maine lobster, bay scallop and shrimp pot-pie. Res. sug. L daily 11:30 a.m.–5. D Sun.–Thu. 5–11:30, Fri.–Sat. to midnight. **(M). Oyster Bar:** Spcls: oysters, chowder. Open for L and D daily noon–11. **(I)** **AE, CB, DC, MC, V.**

MANHATTAN BREWERY—40–42 Thompson St., at Broome St. (219-9250). **Tap Room:** Casual. Pub serving beer brewed on premises. Spcls: shepherds pie, Irish lamb stew, oysters. Open daily 11:30 a.m.–midnight. **(I) Ocean Grill:** Casual. Seafood. Spcls: Piccadilly fish and chips, Jamaican-style swordfish steak, cold seafood feast. Res. sug. Open daily 11:30 a.m.–midnight. **(I-M)** **AE, MC, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter. Res. nec. Concourse café and barroom. Dining Room: L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5–10. Barroom: 11:30 a.m.–1 a.m. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PONTE'S—Desbrosses and West Sts., 2 blocks south of Canal, upstairs (226-4621). Dress opt. Italian/Continental. Spcls: steak, seafood. Res. sug. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5:30–11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ROSEMARIE'S—145 Duane St., bet. W. Broadway and Church St. (285-2610). Casual. Italian. Spcls: tagliatelle with beet sauce, seafood ravioli, veal medallions with masala. Res. sug. L Mon.–Fri. noon–3. D Mon.–Wed. 5:30–10:30, Thu.–Sat. 5:30–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SGARLATO'S CAFE—Pier 17, South Street Seaport, Promenade Level. (619-5226). Casual. Continental. spcls: seafood fettuccine al Fredo, grilled swordfish, chicken piccata. L Mon.–Sat. 11–4. Br Sun. 11–3. D Sun.–Thu. 4–11, Fri.–Sat. to 1 a.m. **(M)** **AE, DC, MC, V.**

SKYWARD CAFE—165 Water St. (509-5252). Dress opt. Continental. Spcls: fettuccine Alfredo with crabmeat, scampi amorous, scaloppine veal francese. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–10. Private parties for 25–150. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.–Fri. 5–1 a.m, Sat. 11:30 a.m.–3 a.m., Sun. 11:30 a.m.–11. **(I–M)** **AE, CB, DC, MC, V.**

SOUEN—210 Sixth Ave., at Prince St. (807-7421). Casual. Japanese-style macrobiotic. Spcls: fish, tempura, Seitan, brown rice, tofu pie. Open Mon.–Sat. noon–11, Sun to 10. Also **2444 Broadway, bet. 90th–91st Sts.** (787-1110). **(I)** **AE.**

SPIRIT OF NEW YORK—Pier 11, South St. at Wall St. (279-1890). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Sat. at noon. Sun. Br cruise sails at 1. D cruise sails daily at 7. Ent. **(E)** **AE, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Sun.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight. Br Sat.–Sun. 11:30 a.m.–4:30. **(I)** **AE, MC, V.**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Membership club at L (nonmember surcharge). D Mon.–Sat. 5–10. Table d'hôte. Buffet Sat. noon–3, Sun. to 7. Res. nec. **(M) Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. Classical guitarist Mon.–Sat. **(E). Hors d'Oeuvrerie and City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V.**

Greenwich Village

BANANA'S TROPICAL LOUNGE—29 St. Mark's Place. (260-6183). Casual. Brazilian. Spcls: grilled fish in picante sauce, shrimp sauteed with palm oil and coconut milk, chicken rolled in coconut served with curry fruit sauce. No res. D Sun.–Thu. 6–midnight, Fri.–Sat. till 1 a.m. Ent. nightly. **(I)** **No credit cards.**

BAR LUI—625 Broadway, bet. Bleecker and Houston Sts. (473-8787). Casual. Italian. Spcls: angel hair with wood grilled calamari, rigatoni with salmon and virgin olive oil, chicken arrosto, pizza. Res. sug. L daily noon–5. D Sun.–Thu. 5–1 a.m., Fri.–Sat. to 3 a.m. **(I–M)** **AE, MC, V.**

BONDINI'S—62 W. 9th St. (777-0670). Casual. Italian. Spcls: fillet of veal in wine and mustard sauce, capellini lobster fra-diavolo, medallions of lamb with peppercorns. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5:30–11:30, Sat. to midnight. Pre-theatre D 5:30–7:30. Pianist Fri.–Sat. Closed Sun. **(M)** **AE, CB, DC, MC.**

CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St. (206-1830). Casual. Belgian bistro. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, fondue au fromage. Res. sug. D daily 6–midnight. Br Sat.–Sun. noon–3:30. **(M)** **AE, MC, V.**

CARAMBA II—684 Broadway, at 3rd St. (420-9817). Casual. Mexican. Spcls: margaritas, chimichangas, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

EL CHARRO—4 Charles St., bet. 10th and 11th Sts. (242-9547). Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.–Thu. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. **(M)** **AE, CB, DC, MC, V.**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30 a.m.–3. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, MC, V.**

EL FARO—823 Greenwich St. (929-8210). Casual. Spanish. Spcls: chicken villarroy, mariscada egg sauce, extrena. No res. L Mon.–Fri. 11 a.m.–3. D Mon.–Thu. 3–midnight, Fri. to 1 a.m., Sat. noon–1 a.m., Sun. 1–midnight. **(M)** **AE, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Casual. American. Spcls: grilled salmon à la greque, veal carpaccio with bresaola, rack of lamb with eggplant caviar, seafood salad, melon gratiné with strawberries and port. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 6–11, Fri. to 11:30, Sat. 5:30–11:30, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

HUNAN BALCONY—305 Sixth Ave., bet. Carmine and W. 3rd Sts. (807-0005). Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, CB, DC, MC, V.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave. (242-7350). Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M)** **AE, CB, DC, MC, V.**

KNICKERBOCKER—33 University Pl. (228-8490). Casual. American. Spcls: prime steak, shrimp Knickerbocker, veal chop, homemade desserts. Res. sug. L Mon.–Sat. 11:30 a.m.–4:30. Br Sun. 11:30 a.m.–4. D daily 4:30–11:30. S daily 11:30–3 a.m. Ent. Mon.–Sat. from 9:30. **(M)** **AE, DC, MC, V.**

MARTA—75 Washington Place. (673-4025). Casual. Northern Italian. Spcls: linguini carbonarra, gnocchi al pesto, veal cardinale, chicken alla Valdostana, veal alla Marchello. Res. sug. L and D Tue.–Thu. noon–11, Fri.–Sat. to 11:30, Sun. 1–11. Closed Mon. **(M)** **AE, MC, V.**

MINETTA TAVERN—113 Macdougal St., at Minetta La. (475-3850). Casual. Italian. Spcls: malfatti, tortellacci, gnocchi, risotto frutti di mare, pollo siciliano. Res. sug. L daily noon–3. D daily 3–midnight. **(I-M)** **AE, CD, DC, MC, V.**

MITALI—296 Bleecker St., at Seventh Ave. So., (989-1367). Casual. Northern Indian. Spcls: murgh tikka muslam, lamb du-piag, chicken tandoori. Res. sug. L Fri.–Sun. 11 a.m.–3:30. D daily 4:30–midnight. Private parties. Complete D. Also **Mitali, 334 E. 6th St.** (533-2508). **(I)** **AE, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St. (260-3434). Casual. American. Spcls: prime sirloin, lamb and veal chops, fresh fish, pasta. Res. sug. Br Sat.–Sun 11 a.m.–4. D daily 5–midnight. 2 hr. free D parking. Ent. nightly from 9. **(M)** **AE, CB, DC, MC, V.**

SABOR—20 Cornelia St. (243-9579). Casual. Cuban. Spcls: whole red snapper in green sauce, roast suckling pig (to order), Cuban pot roast. Res. sug. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M)** **AE, MC,V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

VANESSA—289 Bleecker St. (243-4225). Casual. Nouvelle American-French. Spcls: rack of lamb with pine nuts, sautéed red snapper with macadamia nuts, sautéed salmon with four onions, Vanessa chocolate. Res. sug. L Mon.–Fri. noon–3:30. Br Sat.–Sun. noon–5. D daily 5:30–midnight. Pre-theatre D 5:30–7:30. Harpist nightly. **(M)** **AE, DC, MC, V.**

VILLA MOSCONI—69 Macdougal St. (673-0390; 473-9804). Casual. Italian. Spcls: homemade spinach pasta, zuppa di pesce, costoletta Milanese, pollo Mosconi. Res. sug. Open Mon.–Fri. noon–11, Sat. from 1. Closed Sun. **(I-M)** **AE, DC, V.**

YE WAVERLY INN—16 Bank St. at Waverly Pl. (929-4377). Casual. American. Spcls: southern fried chicken, barbecued ribs, chicken pot pie. Res. sug. L Mon.–Fri. 11:45–2. D Mon.–Thu. 5:15–10, Fri.–Sat. to 11, Sun. 4:30–9. Br Sun. 11:30–3. Pre-theatre D Mon.–Thu. 5:15–6:30. Private parties for 50. **(I-M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St. (685-3828). Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.–Fri. noon–5. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. 4:30–9. Br Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

CANASTEL'S—229 Park Ave. So., at 19th St. (677-9622). Casual. Northern Italian. Spcls: cappellini alla trevisana, scampi alla Andrea, red snapper del golfo. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–midnight, Fri.–Sat. to 1 a.m., Sun. 3–11. Jazz Sun. 6–10. **(M)** **AE, DC, MC, V.**

COURTYARD CAFE—Doral Court Hotel, 130 E. 39th St. (779-0739). Casual. American. Spcls: grilled fillet of beef with dark beer sauce, smoked duck ravioli with sweet red onion, sauteed Texas goat cheese with fresh corn. Res. sug. B daily 6:30 a.m.–11 a.m. L daily 11:30 a.m.–3. D daily 5:30–10:30. Private parties for 6–70. **(M)** **AE, CB, DC, MC, V.**

DOLCI ON PARK CAFFEE—12 Park Ave., bet. 34th and 35th Sts. (686-4331). Casual. Italian. Spcls: chicken aurora, trout al pesto, salmon Park Avenue. Res. nec. L Mon.–Fri. 11 a.m.–3. Br Sat.-Sun. 11 a.m.–5. D daily 5–11. **(M)** **AE.**

EXTRA! EXTRA!—767 Second Ave., at 41st St. (490-2900). Casual. American. Spcls: wild mushrooms roasted with thyme and whole garlic cloves, ravioli of lobster with essence of lobster and cream, red snapper filet blackened with Yucatan seasonings. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5:30–11:30, Sun. to 10. **(M)** **AE, CB, DC, MC, V.**

FRANK'S TRATTORIA—371 First Ave., bet. 21st and 22nd Sts. (677-2991). Casual. Italian. Spcls: ravioli fungi, angel hair with shrimp sauce, paglia fino pappolina. No res. L daily 11 a.m.–3. D daily 4–11. **(I)** **No credit cards.**

FRIEND OF A FARMER—77 Irving Pl., bet. 18th and 19th Sts.(477-2188). Casual. American. Spcls: chicken breast stuffed with apple and cheddar in honey raisin sauce, buckwheat pancakes, sandwiches with homemade honeywheat bread. No res. L Tue.–Fri. 11:30–4:30. D Tue.–Sat. 5:30–10. Br Sat.–Sun. 10–3:30. Closed Mon. **(I–M)** **No credit cards.**

HOME ON THE RANGE—135 Third Ave., bet. 14th–15th St. (995-2933). Casual. Southwest American. Spcls: fajitas, barbecued ribs and chicken, steaks, grilled seafood, camerones rellenos. Res. sug. Br Sat.–Sun. 11:30–3:30. D Mon.–Tue. 5–11, Wed.–Thu. to midnight, Fri.–Sat. to 12:30 a.m., Sun. 4–10. Bar til 1 a.m., Fri.–Sat. til 2:30 a.m. **(M)** **AE, CB, DC, MC, V.**

HUBERT'S—102 E. 22nd St. (673-3711). Jacket required. American. Spcls: country captain chicken, pan blackened salmon, rack of lamb with goat cheese lasagna. Res. nec. D only Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, MC, V.**

HUNAN BALCONY EAST—386 Third Ave., bet. 27th–28th Sts. (725-1122). Casual. Hunan. Spcls: jangsze chicken, soong tze scallops, chen pi beef. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, MC, V.**

IBIZA—369 Lexington Ave., at 41st St. (953-0342). Casual. Spanish/Continental. Spcls: twin 1¼ lb. lobsters, 2¼ lb. lobster, 3¼ lb. lobster. Res. sug. Open daily 11:30 a.m.–10:30. **(M)** **AE, CB, DC, MC, V.**

INDIAN OVEN II—913 Broadway, bet. 20th–21st Sts. (460-5744). Casual. Indian. Spcls: chicken chat, tikka makhni, tandoori vegetables, handi biryani. Res. nec. L daily noon–3. Br Sat.–Sun. noon–3:30. D Sun.–Thu. 5:30–11, Fri.–Sat. to midnight. Private parties for 25–30. Music Wed. and Sat. **(M)** **AE, CB, DC, MC, V.**

ISLAND GRILL—40 E. 20th St. (529-3366). Casual. American. Spcls: grilled mahi mahi, grilled yellow-fin tuna, rotisserie basted salmon. Res. sug. for L only. L Mon.–Fri. 11:45–3. D Mon.–Wed. 5:30–11, Thu.–Sat. to midnight. Bar til 2 a.m. Private parties for 50. Closed Sun. **(M)** **AE, MC, V.**

OYSTER BAR & RESTAURANT—Grand Central Terminal (490-6650). Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30 a.m.–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PESCA—23 E. 22nd St. (533-2293). Casual. Mediterranean seafood. Spcls: cioppino (seafood stew), grouper milanese, seafood lasagna. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 6–10. Pianist nightly 5–9. **(M)** **AE.**

PORTOROZ—340 Lexington Ave., bet. 39th–40th Sts. (687-8195). Casual. Italian. Spcls: Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE PRESIDENT—303 Madison Ave., at 42nd St. (867-0540). Casual. Seafood. Spcls: 3-7 lb. lobster, fishermans platter, Maryland crabcakes, stuffed shrimp. Res. sug. L Mon.–Fri. 11–5. D Mon.–Fri. 5–10, Sat. from 4. Private parties for 50. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ROSSINI'S—108 E. 38th St. (683-0135). Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.–Fri. 11:30 a.m.–11:30, Sat. 4–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** **AE, DC, V.**

65 IRVING PLACE—65 Irving Pl. (673-3939). Casual. American/continental. Spcls: chicken pot-pie, rack of lamb au beurre rouge, Portuguese cassoulet, rigatoni alla griglia. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11, Sun. to 9. Br Sun. 11:30–3:30. **(I-M)** **AE, MC, V.**

STRINGFELLOWS—35 E. 21st St., (254-2444). Dress opt. New American. Spcls: roast loin of veal with port wine truffles, grilled Louisiana shrimp, grilled rack of baby lamb. Res. sug. D Mon.–Sat. 8–midnight. S/B Mon.–Sat. midnight–3:30 a.m. Disco dancing nightly from 11. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

TIME & AGAIN—116 E. 39th St. (685-8887). Casual. American. Spcls: seared shrimp with avocado, papaya, grapefruit and sesame ginger dressing; sauteed breast of chicken stuffed with herbed goat cheese; peach charlotte with caramel sauce. Res. sug. L Mon.–Fri. noon-2:30. D Mon.–Thu. 6–10:30, Fri.–Sat. to 11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

TUESDAY'S—190 Third Ave., at 17th St. (533-7900). Casual. American. Spcls: steak, prime ribs, seafood, hamburgers. L Mon.–Fri. 11:30 a.m.–5. Br Sat.–Sun. 11 a.m.–5. D Sun.–Thu. 5–midnight, Fri. and Sat. to 1 a.m. Jazz with Sat. and Sun. Br. **(I-M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

CADILLAC BAR—15 W. 21st St. (645-7220). Casual. Tex/Mex. Spcls: fajitas, cabrito, mesquite grilled shrimp, nachos. Res. sug. Open Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 4 a.m. Buffet Br Sun. 11:30 a.m.–3. Private parties for 25–500. **(I–M)** **AE, MC, V.**

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

CHEERS—120 W. 41st St. (840-8810). Casual. Italian Kosher. Spcls: fusilli alla puttanesca, scaloppine alla francese, abbacchio al forno. Res. nec. L Sun.–Thu. noon–4. D Sun.–Thu. 4–10, Sat. 7:30–1 a.m. Private parties 20–100. Closed Fri. **(M)** **AE, CB, DC, MC, V.**

CIRELLA'S—400 W. 42nd St. (564-0004). Casual. Traditional Italian. Spcls: penne all' arrabbiata di mare, pizza ai funghi, cotoletto di agnello alla griglia, scaloppine alla francese. Res. sug. Open for L & D Mon.–Fri. 11:30 a.m.–11:30, Sat. from 5, Sun. from 1. Private parties. Free parking with D 5–1 a.m. **(M)** **AE, CB, DC, MC, V.**

DINO CASINI'S—132 W. 32nd St. (695-7995). Dress opt. Italian/Continental. Spcl: veal Sorrentino, lobster. Res. sug. L Mon.–Sat. 11:45 a.m.–3:30. D Mon.–Sat. 3:30–9. Complete L and D. Closed Sun., except for private parties. **(I)** **AE, CB, DC, MC, V.**

GIORDANO—409 W. 39th St. (947-9811). Dress opt. Northern Italian. Spcls: osso buco, veal tonnato, homemade pasta, gnocchi. Res. sug. Open for L, D and S Mon.–Sat. noon–midnight, Sun. to 10:30. Private parties for 40. Ent. Tue.–Sat. from 8:30. **(M)** **AE, CB, DC, MC, V.**

HIDEAWAY—32 W. 37th St. (947-8940). John Drew Barrymore's former townhouse. Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Complete D 5–10. Music Mon.–Thu. 7–midnight, Fri.–Sat. 8–1 a.m. Private parties. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

HOULIHAN'S—350 Fifth Ave., at 34th St. (736-6210). Casual. American. Spcls: fried provolone cheese, stuffed chicken breast, cappuccino cake. Res. sug. Open daily 11:30 a.m.–9. Bar till 2 a.m. **(M)** **AE, CB, DC, MC, V.**

LINO'S—147 W. 36th St. (695-6444). Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal Alfredo. Res. sug. L Mon.–Fri. 11 a.m.–3. D Mon.–Fri. 3–10, Sat. 5–10:30. Same à la carte offerings all day. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

MANILA—31 W. 21st St. (627-5558). Casual. Philippine. Spcls: lechon, bi bi, kuhol. Res. sug. L Mon.–Fri. 11 a.m.–3. D daily 5–11. S Mon.–Sat. 11–2 a.m. Reduced D parking after 6. Ent. nightly. **(M)** **AE, DC, V.**

OLD HOMESTEAD—56 Ninth Ave., bet. 14th–15th Sts. (242-9040). Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4.

D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 and all day Sat.-Sun. **(M)** **AE, CB, DC, MC, V.**

ONINI—217 Eighth Ave., at 21st St. (243-6446). Casual. Italian. Spcls: fettuccine al gorgonzola; lamb chops with porcini, garlic and fresh mint; calves liver with pesto and tomato. Res. sug. L Mon.-Fri. noon-3:30. Br Sun. noon-3:30. D Mon.-Thu. 6-11, Fri.-Sat. to midnight, Sun. 3:30-11. **(M-E)** **AE, CB, DC, MC, V.**

REX—140 W. 13th St. (463-9529). Casual. Italian. Spcls: veal chop Nodino, breast of chicken with porcini, shrimp Portofino. Res. sug. D daily 5-midnight. Pianist Tue.-Sat. **AE.**

TWENTY: TWENTY—20 W. 20th St. (627-1444). Casual. Regional American. Spcls: linguini with lobster, crayfish and chicken gumbo, Wisconsin black angus steak. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thu. 6-midnight, Fri.-Sat. to 1 a.m., Sun. 5-11. Br Sun. noon-4. **(M)** **AE, CB, DC, MC, V.**

WORLD YACHT CRUISES—*Riveranda, Empress of New York, Duchess of New York,* and *Princess of New York, Cabaret*—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Dress opt. American/Continental. Spcls: filet mignon, coulibiac of salmon, stuffed chicken breast, pasta with lobster. Res. nec. L cruise sails Mon.-Sat. at noon. Br Sun. at 12:30. D cruise sails nightly at 7. Private parties for 2-500. Dancing. **(E)** **AE, MC, V.**

43rd-56th Streets, East Side

ALAMO—304 E. 48th St. (759-0590). Casual. Mexican/Texan. Spcls: steak or chicken fajitas, mole poblano, chicken fried steak. Res. sug. L Mon.-Fri. 11 a.m.-4. D Mon.-Sat. 4-midnight. Private parties for 100. Ent. Thu. and Fri. 2-hr. free D parking from 6. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

ALFREDO: THE ORIGINAL OF ROME—54th St., bet. Lexington and Third Aves., Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30 a.m.-11:30. Br Sun. noon-4. **(I-M)** **AE, CB, DC, MC, V.**

AMBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza Hotel (702-5014). Dress opt. American/southwestern French. Spcls: carpaccio salad, lobster and vegetable terrine, grilled John Dory andouillette with mustard sauce, roast lamb chops wrapped in chopped vegetables and herbs. Res. sug. B daily 7 a.m.-11 a.m. L daily noon-2:30. D daily 6-11. Br Sat. 11 a.m.-3. Champagne buffet Br Sun. 11:30 a.m.-3. Prix fixe L and D. Piano bar 5:30-1 a.m. **(M)** **AE, CB, DC, MC, V.**

ARGENTEUIL—253 E. 52nd St. (753-9273). Jacket required. American/International. Spcls: swordfish braised with caramalized onions and rosemary with risotto, bitter chocolate marquise with vanilla bean sauce and strawberry cream. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10:30, Sun. 5-10. Pretheatre D 5:30-6:30. **(M-E)** **Peccavi Room:**Dress opt. American. Spcls: linguini with shrimp, wild rice and apricot pudding with berry sauce, grilled fish. Open Mon.-Fri. noon-10:30, Sat. 6-10:30, Sun. 5:30-10. Private parties for 40. **(I-M)** **AE, CB, DC, MC, V.**

IWOKI—305 E. 46th St. (759-8897). Jacket required. Japanese. Spcls: tempura, sushi, sukiyaki. Res. sug. L Mon.-Fri. 11:30 a.m.-2:30. D Mon.-Sat. 5-10. Private parties for 4-80. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

HE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Jacket required. Continental. Spcls: grilled salmon with piquant seasoning, L.I. duckling with cranberry relish, fillet of beef with duck liver and merlot wine sauce. Res. sug. B daily 7 a.m.-10:30 a.m. L Mon.-Sat. 11:30 a.m.-3. D daily 5:30-11:30. Br Sun. 11:30 a.m.-3. **(M-E)** Afternoon tea Mon.-Sat. 3-5:30. Ent. Mon.-Sat. 3-10:30 and Sun. Br. **AE, CB, DC, MC, V.**

RASSERIE—100 E. 53rd St. (751-4840; 751-4841). Casual. French/Alsatian. Spcls: choucroute Alsacienne, onion soup, quiche. B daily 6 a.m.-11 a.m. Br Sat.-Sun. 11-5. L Mon.-Fri. 11 a.m.-5. D daily 5-10. S daily 10-6 a.m. **(M)** **AE, CB, DC, MC, V.**

JKHARA—148 E. 48th St. (838-1811). Casual. Bukhara. Spcls: frontier roasted lamb, duck Bukhara, mellow cream chicken, frontier dal. Res. nec. L daily

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noon–3. D daily 5:30–11. Free D parking after 6. **(M)** **AE, CB, DC, MC, V.**

CHEESE CELLAR—125 E. 54th St. (758-6565). Casual. American. Spcls: pasta, seafood, hamburgers, salads, fondue. Open Mon.–Thu. 11:30 a.m.–11, Fri. to midnight, Sat. 5–midnight. Br Sun. 11:30 a.m.–3. **(M)** **AE, CB, DC, MC, V.**

CINCO DE MAYO—45 Tudor City Pl. (661-5070). Casual. Mexican. Spcls: alambres de cambrones, carne asada, enchiladas. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, breast of duckling with blueberries. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M)** **Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St. (754-9494). Formal. International. **Pool Room:** L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Complete pre-theater D 5–6:30; after-theater D 10–11:30. Res. nec. Closed Sun. **(E)** **Grill Room:** L Formal. International. Spcls for D: shrimp and corn cakes with ginger and cilantro, baked quails stuffed with oysters and sausage, rijstafel. L Mon.–Sat. noon–2. D Mon.–Sat. 5:30–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(E)** **AE, CB, DC, MC.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Valet parking from 6. Private party rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

JAKE'S—801 Second Ave., at 43rd St. (687-5320). Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.–Fri. noon–3. Br Sun. noon–3. D Mon.–Sun. 5:30–11. Free parking after 5. **(M)** **AE, CB, DC, MC, V.**

KING COLE RESTAURANT—2 E. 55th St., in the St. Regis–Sheraton (753-4500). Jacket required. Continental. Spcls: homemade pasta, rack of lamb, Dover sole. Res. nec. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–3. Br Sun. noon–3:30. D daily 5:30–midnight. Ent. **(E)** **St. Regis Grill:** Casual. Open for cocktails and light fare daily 11 a.m.–2 a.m. **(M)** **AE, CB, DC, MC, V.**

LA BIBLIOTHEQUE—341 E. 43rd St. (661-5757). Dress opt. Continental. Spcls: veal porterhouse, shrimp with goat cheese cassoulet, chicken chasseur, prime steak. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 4–midnight. Banquets for 30–125. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: tourtiere of lamb with vegetables of Provence, squab in a turnip bouillon and goat cheese ravioli, leaves of salmon with fall herbs. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 7–10:30, Sat.6–10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LA GALERIE AT THE RENDEZVOUS—21 E. 52nd St., in the Omni Berkshire Place (753-5970). Formal. Country French. Spcls: salad of mixed greens, scallop, duck liver and asparagus; terrine of duck with Cumberland sauce, filet of tile a l'angezine, broiled red snapper over creamed flageolets. D daily 6–midnight. Pre-theatre D 5–6:45. **(M)** **AE, CB, DC, MC, V.**

LAURENT—111 E. 56th St. (753-2729). Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11. Pre-theatre D 5:30–6:45. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LE CYGNE—55 E. 54th St. (759-5941). Formal. French. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10, Sat. to 11. Closed Sun. **(E)** **AE, DC.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHUN LEE PALACE—155 E. 55th St. (371-8844). Dress opt. Szechuan/Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 3–11, Fri. to midnight, Sat. noon–midnight, Sun. noon–11. **(M)** **AE, CB, DC.**

SICHUAN PAVILLION—310 E. 44th St. (972-7377). Casual. Szechuan. Spcls: chicken chunks in garlic sauce, Sichuan style jumbo shrimp, crispy whole fish. Res. nec. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–11:30, Sat. 4–11:30. Dim sum Br Sat.–Sun. noon–4. Private parties for 10–100. **(M)** **AE, CB, DC.**

SMITH & WOLLENSKY—*Third Ave. and 49th St.* (753-1530). Dress opt. American. Spcls: 16-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Sun.–Thu. noon–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC, MC, V.**

TORREMOLINOS—230 E. 51st St. (755-1862). Casual. Spanish/Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight. Ent. Tue.–Sat. eves. Closed Sun. **(M)** **AE, CB, DC, MC.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole Porter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 a.m.–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–3 a.m. **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ABRUZZI—37 W. 56th St. (489-8111). Casual. Northern Italian. Spcl: veal chop Milanese. Open Mon.–Fri., Sun. noon–11:30, Sat. to midnight. Complete L and D. Private parties for 20–170. **(M)** **AE, CB, DC, MC, V.**

ALGONQUIN—59 W. 44th St. (840-6800). Jacket required. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30, Sun. 6–11. Br Sun. noon–2:15. Late S buffet 9:30–12:30 a.m. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE, ME, V.**

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

BOMBAY PALACE—30 W. 52nd St. (541-7777). Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon–3. D Mon.–Sat. 5:30–11:30, Sun. to 10. Complete L and D. Discount D parking. **(I-M)** **AE, CB, DC, MC, V.**

CARAMBA I—918 Eighth Ave., bet. 54th–55th Sts. (245-7910). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St. (757-2245). Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.–4 a.m. **(I)** **No credit cards.**

CENTURY CAFE—132 W. 43rd St. (398-1988). Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, seafood gumbo, grilled Japanese tuna, fresh oysters, clams and fish daily. Res. sug. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. noon–11. Bar till 3 a.m. nightly. Private parties for 300. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5–10, Sun. from 4. Br Sat. 11 a.m.–3, Sun. from noon. S Mon.–Sat. from 10. **(M)** **AE, CB, DC, MC, V.**

CHEZ NAPOLEON—365 W. 50th St. (265-6980). Casual. French. Spcls: lapin Marguerite, bouillabaisse, choucroute, steak au poivre. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–10:30, Fri.–Sat. to 11. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

DORSET—30 W. 54th St. (247-7300). **Dorset Room:** Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.–Fri. 7 a.m.–10a.m. L Mon.–Fri. noon-3. D Mon.–Fri. 6–11. Br Sun. 11:30–3. **(M)** **Bar Cafe:** Casual. French/American. L and D daily noon–11. **(M)** **AE, CB, DC, MC, V.**

FRANKIE AND JOHNNIE'S—269 W. 45th St. (997-9494). Casual. American. Spcls: sirloin steak, lamb chops, broiled salmon. Res. nec. D only Mon.–Sat. 4:30–11:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

FRENCH SHACK—65 W. 55th St. (246-5126). Casual. French. Spcls: soft-shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Sat. 5–11, Sun. from 4:30. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

HURLEY'S—1240 Sixth Ave., at 49th St. (765-8981). Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon–midnight. **(M)** **AE, CB, DC, MC, V.**

ITALIAN PAVILION—24 W. 55th St. (753-7295; 586-5950). Jacket required. Italian/Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Complete L and D. Private parties. Free parking 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

KING OF THE SEA—808 Seventh Ave., bet. 52nd–53rd Sts. (757-3522). Casual. Seafood. Spcls: bouillabaisse, Maryland crab cakes with Cajun sauce, steamed finnan haddie. Res. sug. L Mon.–Fri. noon–4. D daily 4–midnight. Pianist nightly from 6 p.m. **(M)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA CARAVELLE—33 W. 55th St. (586-4252). Jacket and tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, soufflé glace au praline. Res. nec. L Mon.–Sat. 12:15–2:30. D Mon.–Sat. 6–10:30. Complete L. Pre-theatre D 5:30–6:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LA RESERVE—4 W. 49th St. (247-2993; -2995). Formal. French. Spcls: fricassée of snails with wild mushrooms, médaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L and D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LA RIVISTA PALATINE—313 W. 46th St. (245-1707). Casual. Italian. Spcls: tortelloni burro e oro, garganelli alla romagnola, taglatelle bolognese. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Free D parking. Closed Sun. **(M)** **AE, DC, MC, V.**

LARRE—846 Seventh Ave., bet. 54th–55th Sts.(586-8096). Casual. French/American. Spcls: poached salmon bernaise, rack of lamb, frogs legs provençale. Res. sug. L Mon.–Fri. noon–3. D Mon–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LATTANZI—361 W. 46th St. (315-0980). Dress opt. Jewish-Italian. Spcls: carciofo alla guidea, cappellini primavera, cassola. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE.**

LA VERANDA—163 W. 47th St. (391-0905). Jacket required. Casual. Northern Italian. Spcls: stuffed breast of capon, scampi Veranda, fillet of beef in red burgundy. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Pre-theatre D 5–8. Post-theatre D 10–1 a.m.Private parties for 10–200. Free parking from 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, lobster à la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Fri. 6–10:30, Sat. 5–10:30. Private parties for 15. Closed Sun. **(E)** **AE, MC, V.**

LE RIVAGE—340 W. 46th St. (765-7374). Casual. French. Spcls: coquilles St. Jacques, shrimp maison, veal scaloppine. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–9:30, Fri.–Sat. to 10:30. Closed Sun. **(M)** **AE, MC, V.**

LES PYRENEES—251 W. 51st St. (246-0044; 246-0373). Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Spec. pre-theater D 5–9. Reduced rate parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PATSY'S—236 W. 56th St. (247-3491; 247-3492). Jacket req. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tue.–Thu., Sun. noon–10:45, Fri.–Sat. to 11:45. Closed Mon. **(M)** **AE, DC, V.**

PEARL'S—38 W. 48th St. (221-6677). Dress opt. Chinese. Spcls: seafood supreme, lemon chicken, orange beef. Res. sug. Open Mon.–Thu. 11:30 a.m.–10:30, Fri.–Sat. to midnight, Sun. 5–10:30 a.m. **(M)** **AE.**

RASPUTIN RUSSIAN—371 W. 46th St. (586-1860). Casual. Russian/Jewish. Spcls: beef stroganoff, blini with red caviar, shashlyk, chicken tabaka, cutlet kiev. Res. sug. D daily 4–midnight. Ent. Fri.–Sun. Private parties 20–75. **(M)** **AE.**

SAN MARCO—36 W. 52nd St. (246-5340). Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Complete L. Free D parking after 5. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SEA PALACE—608 Ninth Ave., bet. 43rd–44th Sts. (307-6340). Casual. Seafood/Continental/Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.–Fri. 11:30 a.m.–3:30. D daily 4:30–midnight. Bar till 1 a.m. Private parties for 40. **(I)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: smoked and cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.–2 a.m. B to 11 a.m. **(I)** **No credit cards.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: steak Diane flambé, fresh seafood. Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Ent. Tue.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

"21" CLUB—21 W. 52nd St. (582-7200). Formal. American/Continental. Spcls: "21" hamburger, chicken hash, cobb salad. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Private parties for 20–150. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

THE VIEW—1535 Broadway, at 45th St. in the New York Marriott Marquis (704-8900). Dress opt. Continental. Res sug. L Mon.–Fri. 11:30 a.m.–2:30. Br Sun. 10:30 a.m.–2:30. D Mon.–Sat. 5:30–midnight, Sun. 6–11. **(E)** **AE, CB, DC, MC, V.**

57th–60th Streets

ARIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: roast quail salad with jicama and basil, chili rubbed free-range chicken, cornflour pasta with smoke duck. Res. sug. L Mon.--Sat. noon–3. D Mon.–Sat 6-midnight. S Mon.–Sat. till 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BRIVE—405 E. 58th St. (838-9393). Formal. French. Spcls: calf's liver Dodin-Bouffant, lobster chopped steak, rib-eye veal steak with tarragon chili. Res. nec. D only Mon.–Sat. 6–10:30. Closed Sun. **(E)** **AE, DC, MC.**

BRUCE HO'S FOUR SEAS—116 E. 57th St. (753-2610; 421-4292). Casual. Cantonese. Spcls: ho yo gai lou, oceanica prawns. Res. sug. Open Mon.–Fri. noon--midnight, Sat. to 1, Sun. 3–midnight. **(M)** **AE, DC, V.**

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz (755-5800). Dress opt. American/international. Spcls: châteaubriand for two, veal scaloppine marsala, sautéed Dover sole. Res. sug. Buffet L Mon.–Sat. 11:30 a.m.–4:30. Br Sun. 11:30 a.m.–4. D daily 6–11:45. After-theater menu 10:30–12:30 a.m. **(M)** **AE, CB, DC, MC, V.**

CONTRAPUNTO—200 E. 60th St. (751-8616). Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini congadoro with yellow, red and green pepper. No res. L Mon.–Sat. noon–4:30. D Mon.–Sat. 4:30–11:30, Sun. 4–10. **(M)** **AE, CB, DC, MC, V.**

DEVEREAUX'S—160 Central Park South, in the Essex House (247-0300). Jacket required for D. American. Spcls: crayfish bisque with raspberry brandy, salmon marinated in riesling wine, grilled fillet of veal with shiitake mushrooms. Res. sug. B Mon.–Sat. 7 a.m.–11:30 a.m., Sun. 7 a.m.–10 a.m. L Mon.–Sat. noon–2:30. Br Sun. 10 a.m.–2:30. D daily 5:30–10:30. Pre-theater D 5:30–7. Post-theater D 10:30–midnight. Pianist Tue.–Sat. and Sun. Br. **(M-E)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M–E)** **AE, DC, MC, V.**

GIAN MARINO—237 E. 58th St. (752-1696). Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L daily 11:30–3. D daily 5–11. **(M)** **AE, CB, DC, MC, V.**

GIRAFE—208 E. 58th St. (752-3054). Jacket required. Northern Italian. Spcls: crostini di polenta con salsa e porcini, tortellini di zucca, vitello principessa. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Private parties for 45. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE PATIO—118 W. 57th St., in the Parker Meridien (245-5000). Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.–Sat. 7 a.m.–11 a.m., Sun. from 7:30 a.m. Buffet L daily noon–2:30. Cocktails daily 3–2 a.m. Dessert buffet 10–1 a.m. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's (705-2100). Re-creation of French railway dining car. Casual. Nouvelle. Res. sug. L Mon.–Sat. 11 a.m.–3. D Mon., Thu. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St. (371-7777). Jacket required. Seafood. Spcls: fish, lobster. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 150. **(E)** **AE, CB, DC, MC, V.**

MAURICE—118 W. 57th St., in the Parker Meridien (245-7788). Formal. French nouvelle. Spcls: ravioli of scallops with zucchini and thyme flowers, poached turbot in papillote with truffles, gateau au chocolat Maurice. Res. sug. B Mon.–Fri. 7:30 a.m.–9:45 a.m. L Mon.–Fri. noon–2:15. D daily 6–10:45. Pre-theater D 6–7. Complete L. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo ball soup. Open 24 hr. daily. Private parties. **(I-M)** **AE, DC.**

PETROSSIAN—182 W 58th St. (245-2214). Jacket required. French. Spcls: ravioles of smoked salmon, red snapper aux legumes fondants, Petrossian 'teasers.' Res. nec. L Mon.–Sat. 11:30 a.m.–3:30. Br Sun. 11 a.m.–4:30. Light menu Mon.–Sat. 3:30–6. D Mon.--Sat. 6–1 a.m. Pre-theatre D 5:30–7:30. Post-theatre D 10:30–1 a.m. **(E)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Dress opt. Continental. Res. nec. B daily 7 a.m.–11 a.m. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D Tue.–Thu. 5:30–10, Fri.–Sat. to 11. Pianist and dancing Tue.–Sat. **(M-E)** **Oak Room:** L Mon.–Fri. noon–3. D Mon.–Sat. 6–10, Sun. to 11. S Tue.–Sat. 10–1 a.m. Pianist. **Oak Bar:** Casual. Sandwich menu Mon.–Sat. 11 a.m.–2 a.m., Sun. noon–1 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7:30 a.m.–11:30 a.m., Sat. 8 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. 11 a.m.–2:45. Tea Mon.–Sat. 3:30–6:30, Sun. from 4. D Mon.–Sat. 6–1 a.m., Sun. to midnight. **(E)** **AE, CB, DC, MC, V.**

REGINE'S—502 Park Ave., bet. 59th–60th Sts. (826-0990). Jacket and tie required. French. Spcls: les médaillons de veau au beurre acidulé, l'escalope de saumon aux deux caviars, le pavé au chocolat au coulis de menthe. Res. nec. D Mon.–Sat. 7:30–midnight. Disco dancing from 10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. L Mon.–Sat. noon–3:30. Prix fixe buffet Br Sun. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. D daily 4:30–11:15. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

TINO'S—235 E. 58th St. (751-0311). Jacket required. Northern Italian. Spcls: linguine with broccoli and zucchini, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.–Fri. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

TOP OF THE PARK—W. 60th St. and C.P.W., top of the Gulf + Western Bldg. (373-7373). Jacket required. International. Res. nec. D Mon.–Fri. 5–10, Sat. to 10:30. Pre-fixe and a la carte menu. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

YELLOWFINGER'S—200 E. 60th St. (751-8615). Casual. Californian/Italian. Spcls: fa'vecchia, hamburgers, chicken salad. No res. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. noon–midnight. **(I)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

ANATOLIA—1422 Third Ave., bet. 80th and 81st Sts. (517-6262). Casual. Turkish. Spcls: skewer of quail in grape leaves, mixed grill, lamb shank in lemon sauce. L Mon.–Fri. noon–2:30. D daily 5:30–11:30. **(M)** **AE, MC, V.**

ANDREE'S—354 E. 74th St. (249-6619). Dress opt. Mediterranean. Spcls: taramosalata, red snapper à l'égyptien, carré d'agneau Méditerranée, couscous, canard au poivre vert. Res. nec. D only Mon.–Sat. 6–10. Private parties. Closed Sun. **(M)** **AE.**

AUNTIE YUAN—1191A First Ave., bet. 64th–65th Sts. (744-4040). Casual. Chinese. Spcls: Peking duck, crystal prawns, lobster soong, steamed sea bass with coriander and scallions. Res. sug. L daily 11:30–4. D daily 4–midnight. Free parking. **(M)** **AE, CB, DC, MC, V.**

BORDER CAFE USA—244 E. 79th St. (535-4347). Casual. Southwestern American. Spcls: chicken and beef fajitas, blue corn enchiladas stuffed with salsa, stampede platter including nachos, spicy chicken wings, chili and grilled chicken. D daily 5–midnight. Br Sat.–Sun. 11:30 a.m.–3:30. **(M)** **AE, DC, MC, V.**

CAFE GRECO—1390 Second Ave., at 72nd St. (737-4300). Dress opt. Mediterranean. Spcls: grilled salmon with roasted red pepper sauce, roast loin of lamb with black olive tapenade, sauteed swordfish with rosemary mayonnaise. Res. nec. Br Sat.–Sun. noon–3. D daily 6–11. Bar 5–1 a.m. **(M)** **AE, CB, DC, MC, V.**

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St. (249-8380). Casual. Continental/American. Spcls: roast duck with port and black currant sauce, vegetables tempura with sherry, ginger, and soy sauce, stir-fried shrimp and vegetables, paillard of chicken. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–midnight, Sat.–Sun. 6–midnight. Br Sat. 11:30 a.m.–3:30, Sun. to 4. **(I-M)** **AE, CB, DC, MC, V.**

CARAMBA IV—1576 Third Ave., at 88th St. (876-8838). Casual. Mexican. Spcls: margaritas, chimi-

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CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Formal. Buffet L Mon.–Sat. noon–3. Buffet Br Sun. noon–3. S daily 6–1 a.m. **Carlyle Restaurant:** Jacket required. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 6–11. **(M-E)**. **Bemelmans Bar:** Cocktails daily noon–1 a.m. **AE, CB, DC, MC, V.**

CINE CITTA—1134 First Ave., bet. 62nd–63rd Sts. (486-6226). Casual. Northern Italian. Spcls: penne alla vodka, costoletta di vitella capricciosa, salmon alla champagne. Res. sug. L daily 11 a.m.–3. D daily 3–1 a.m. Private parties for 60. **(M)** **AE, CB, DC, MC, V.**

DIVINO—1556 Second Ave., bet. 80th–81st Sts. (861-1096). Formal. Northern Italian. Spcls: insalata di frutti di mare, gnocchi Divino, pesce spada Divino, costoletta di vetallo primavera. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight, Sun. 4–11. **(M)** **AE, CB, DC, MC, V.**

ELAINE'S—1703 Second Ave., bet. 88th and 89th Sts. (534-8103). Casual. Italian. Spcls: veal chop, cappellini romano, Norwegian salmon. Res. sug. L Mon.–Fri. noon–3. D daily 5:30–2 a.m. Pianist Tue.–Sat. from 11. Private parties. **(M)** **AE, MC, V.**

FIORELLA—1081 Third Ave., bet. 63rd–64th Sts. (838-7570). Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4:30. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 100. **(M)** **AE, DC, MC, V.**

FRIDAY'S—1152 First Ave., at 63rd St. (832-8512). Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.–Thu. 11:30 a.m.–1 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11:30 a.m.–4. **(I)** **AE, CB, DC, MC, V.**

GIBBON—24 E. 80th St. (861-4001). Jacket required. Continental/Japanese. Spcls: large prawns ala Kyoto, veal midoriyaki, lamb kocho. Res. sug. L Mon.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

HUNAN BALCONY GOURMET—1417 Second Ave., at 74th St. (517-2088). Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m.

IL MONELLO—1460 Second Ave., at 76th St. (535-9310). Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL VALLETTO—133 E. 61st St.(838-3939). Formal. Italian/Abruzzese. Spcls: capellini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.–Fri. noon–3:30. D Mon.–Sat. 5:30–midnight. Closed Sun. **(E)** **AE, DC.**

JACQUELINE'S—132 E. 61st St. (838-4559). Jacket required. Swiss/French. Spcls: Jacqueline's specialties au champagne, venison with huckleberry sauce and spatzle, sea scollops and sea urchin with tomato fumee. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Bar till 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA PETITE FERME—973 Lexington Ave., at 70th St. (249-3272). Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. with seatings at 7 and 9. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rõti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LES PLEIADES—20 E. 76th St. (535-7230). Formal. French. Spcl: rack of lamb. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Spcl. early D 5:30–6:30. Closed Sun. **(M)** **AE, DC, MC, V.**

L'OMNIBUS DE MAXIM'S—21 E. 61st St. (980-6988). Casual. French. Spcls: salade de volaille dijonnaise, moules marinière, paillard de veau grillé au basilic, mignons de boeuf et de veau au poivre vert, burger l'omnibus. Res. sug. L and D Mon.–Sat. noon–11. Private parties 40–125. Pianist. Closed Sun. **(M)** **AE, DC.**

MALAGA—406 E. 73rd St. (737-7659; 650-0605). Casual. Spanish. Open Mon.–Fri. noon–midnight, Sat.–Sun. to 1 a.m. **(I-M)** **AE, DC, MC, V.**

MANHATTAN CAFE—1161 First Ave., at 64th St. (888-6556). Casual. American/Continental. Spcls: steak, chops, lobster, pasta. Res. sug. L Mon.–Fri. noon–5. Prix fixe Br Sat.–Sun. 11:30 a.m.–4. D daily 5–11:30. **(M-E)** **AE, CB, DC, MC, V.**

MARIGOLD—746 Madison Ave., bet. 64th–65th Sts. (861-8820). Casual. Continental. Spcls: chicken breast sautéed with apples and Calvados brandy sauce, broiled salmon with brandy sauce, old fashioned chicken potpie. Res. sug. for D. L Mon.–Sat. 11:30 a.m.–5. D Mon.–Sat. 5–11:30, Sun. 4–10. Br Sun. 11:30 a.m.–4. **(M)** **AE, CB, DC, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Formal Tue.–Fri., black tie Sat. French. Spcls: salade de cailles au foie gras, salade de langoustines et homard aux pousses d'épinards, selle d'agneau farcie à la crème de basilic. Res. sug. D Tue.–Sat. 6–2 a.m. Dancing Tue.–Sat. Private parties for 10–400. Closed Sun. and Mon. **(E)** **AE, DC.**

MAXWELL'S PLUM—1181 First Ave., at 64th St. (628-2100). Casual. American. Res. sug. L Mon.–Fri. noon–5. D Sun.–Thu. 5–12:30 a.m., Fri.–Sat. to 1:30 a.m. Br Sat. noon–5, Sun. from 11. Pre-theater D Mon.–Sat. 5–7. Closed through 2/26. **(M)** **AE, CB, DC, MC, V.**

MODO MIO—696 Madison Ave., bet. 62nd and 63rd Sts. (838-3725). Casual. Italian/tuscan. Spcls: pappardelle allo stracotto, ravioli casarecci al salmone affumicato, fegato di vetella alla salvia. Res. sug. L daily noon–4:30. D daily 5–11:30. **(M)** **AE, CB, DC, MC, V.**

MOON'S—206 E. 63rd St. (752-6666) Jacket required. American. Spcls: carpetbagger steak, game in season, Dungeness crab. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11. Private parties for 12–70. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

NICKELS—227 E. 67th St. (794-2331). Casual. American. Spcls: prime aged steak, chops, lobster, fresh fish. Res. sug. D daily 5–11. Late S daily 11–1 a.m. Piano bar. **(M)** **AE, DC, MC, V.**

PANCHO VILLA'S—1501 Second Ave., at 78th St. (650-1455). Casual. Mexican. Spcls: tacos, fajitas, seafood enchiladas. Res. sug. L and D Sun.–Thu. noon—midnight, Fri.–Sat. to 1 a.m. Br Sun. noon–3. Private parties for 30–100. Also **1125 First Ave., at 62nd St.** (751-6499). **(I-M)** **AE, MC, V.**

PICCOLO MONDO—1269 First Ave., bet. 68th–69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat.–Sun. from noon. Parking. **(M)** **AE, CB, DC, MC, V.**

PIERRE HOTEL—2 E. 61st St. (838-8000). **Café Pierre:** Formal. Continental/French. Spcls: supreme of pigeon with hazelnut dressing, sautéed shrimp in sauce piquante, medallions of veal with chive sauce, salmon with wild mushrooms and herbs. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St. (535-9141). Formal. French. Spcls: la tranche de foie gras frais poêlée aux artichauts, le bouquet de homard tiède au beurre de vermouth. Res. sug. B daily 7 a.m.–10:30 a.m. L daily noon–2:30. D daily 6:30–10:30. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St. (935-2888). Jacket required. American. Spcls: venison chili, filet in a peppercrust, steak. Res. sug. L Mon.–Fri. noon–3. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

RASCALS 69th STREET—1286 First Ave., at 69th St. (734-2862). Casual. Regional American. Spcls: fresh fish, pasta, hamburgers. L daily 11:30 a.m.–4:45. D daily 4:45–3 a.m. Br Sat.–Sun. 11:30 a.m.–5. Music nightly from 9. **(I)** **AE, MC, V.**

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St. (628-8814). Casual. American/Continental. Spcls: rack of lamb, roast Long Island duckling, fillet of sole with lobster sauce. Res. sug. D Tue.–Sat. 5:30–midnight, Sun.–Mon. to 11. Br Sun. noon–3:30. Pianist Mon.–Sat. and Br. **(M)** **AE, MC, V.**

REGENCY HOTEL—540 Park Ave., at 61st St. (759-4100). Jacket required. American. Spcls: roast rack and loin of lamb with herbs, grilled swordfish with citrus fruit, poached bass wrapped in lettuce, seasonal game. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. D daily 6–10. Br Sun. noon–3. **(M)** **AE, CB, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Formal. American. Spcls: pan-seared tuna with pickled vegetables, duck confit and shiitake ravioli, summer shellfish and vegetable stew, braised beef filet with gremolata. Res. sug. L Tue.–Sat. noon–3. Br Sun. 11:45 a.m.–3:30. D daily 5:45–11. Pianist. Spcl. prix fixe D 5:30–6. Private parties for 60. **(E)** **AE, CB, DC, MC, V.**

SZECHUAN WOK—1694 Second Ave., bet. 87th–88th Sts. (410-2700). Casual. Szechuan/Hunan. Spcls: au bon appetti shrimp, crispy duck, phoenix nest, sesame chicken. Res. sug. Open for L and D Mon.–Thu. noon–11, Fri.–Sat. to 11:30, Sun. 2–11. **(I)** **AE, MC, V.**

TUBA CITY TRUCK STOP—1700 Second Ave., at 88th St. (996-6200). Casual. Southwestern American. Spcls: fajitas, chicken fried steak, quesadillas, blue corn enchiladas, barbequed chicken with hot red sauce. L Mon.–Fri. noon–3. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5-midnight, Fri.–Sat. 5–1 a.m. **(I)** **AE, DC, MC, V.**

Above 60th Street, West Side

AKAIHANA—2164 Broadway, bet. 76th–77th Sts. (724-8666). Dress opt. Japanese. Spcls: sushi heaven, seafood tempura, treasure boat. Res. sug. L Mon.–Fri. noon–2:30. D daily 5:30–11. **(M)** **AE, DC, MC, V.**

BORDER CAFE USA—2637 Broadway, at 100th St. (749-8888). Casual. Southwestern American. Spcls: chicken and beef fajitas, blue corn enchiladas stuffed with salsa, stampede platter including nachos, spicy chicken wings, chili and grilled chicken, pan-fried salmon. No res. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 5-midnight. **(M)** **AE, DC, MC, V.**

BRAZIL 2000—127 W. 72nd St. (877-7730). Casual. Brazilian/Portuguese. Spcls: feijoada, vatapa, churiasco, port alentejana with clams. Res. sug. L daily noon–4. D Mon.–Sat. 4–midnight, Sun. to 10. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–4. D Mon.–Sat. 5:30–12:30 a.m., Sun. 5–11. **(M-E)** **AE, CB, DC, MC, V.**

CAMEOS—169 Columbus Ave., bet. 67th–68th Sts. (874-2280). Casual. Continental. Spcls: fillet of Norwegian salmon, Barbarie duck breast, medaillons of venison. Res. sug. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun. 11:30 a.m.–4. D Mon–Sat. 5:30–11:30. Pianist Mon.–Sat. and Br Sun. **(M)** **AE, MC, V.**

CARAMBA III—2567 Broadway, at 96th St. (749-5055). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CAVALIERE—108 W. 73rd St. (799-8282). Casual. Northern Italian. Spcls: chicken saltimbocca, veal from the garden, chicken calzone. Res. sug. L daily noon–4. Br Sat.–Sun. noon–4. D Sun.–Thu. 4–midnight, Fri.–Sat. to 1 a.m. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

CHARMANT—625 Columbus Ave., bet. 90th–91st Sts. (724-9144). Casual. Continental. Spcls: bouillabaisse, chicken breast stuffed with crabmeat, rack of baby lamb. Res. sug. L Mon.–Fri. noon–4. Br Sat–Sun. 11–4. D daily 5–midnight. Pianist Tue.–Sat. and guitarist Sun. Br. **(M)** **AE, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: veal marsala, rack of lamb, grillade chicken, fresh pasta. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Br Sun. noon–4:30. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

COPELAND'S—547 145th St. (234-2357). Jacket required. Continental/soul. Spcls: duck a l'orange flambe, barbecued jumbo shrimp, Louisiana gumbo. Res. sug. L Mon.–Fri. 11:30 a.m.–4:30. D Mon.–Thu. 4:30–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. **(M)** **AE, MC, V.**

FIORELLO—1900 Broadway, bet. 63rd–64th Sts. (595-5330). Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sun. noon–4. D Mon.–Sat. 4–midnight, Sun. to 11. **(M)** **AE, DC, MC, V.**

HUNAN PARK—235 Columbus Ave., bet. 70th–71st Sts. (724-4411). Casual. Hunan. Spcls: shrimp and pork Hunan style, Lake Tung Ting shrimp, beef with four flavors. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. Also **Hunan Park II, 721 Columbus Ave., at 95th St.** (222-6511). **(I)** **AE, CB, DC, MC, V.**

INDIAN OVEN—285 Columbus Ave., at 72nd St. (362-7567). Casual. Indian. Spcls: whole steamed fish in chutney, tikka makhni, tandoori vegetables, handi biryani. Res. nec. Br Sat.–Sun. noon–3:30. D Sun.–Thu. 5:30–11, Fri.–Sat. to midnight. Private parties for 25–30. **(M)** **AE, CB, DC, MC, V.**

MEMPHIS—329 Columbus Ave., bet. 75th–76th Sts. (496-1840). Casual. American Southern. Spcls: Cajun popcorn, jambalaya, southern fried chicken. Res. nec. Br Sun. noon–3. D Mon.–Sat. 6–midnight, Sun. 6–11. **(M)** **AE, CB, DC, MC, V.**

MISS GRIMBLE—305 Columbus Ave., bet. 74th–75th St. (362-5531). Casual. Continental. Spcls: fettuccine primavera, three alarm chili, quiche. B Tue.–Fri. 9 a.m.–11 a.m., Sat. 10 a.m.–11 a.m. Br/L Tue.–Sun. 11 a.m.–4. D Tue.–Thu., Sun. 4–11, Fri.–Sat. to midnight. Closed Mon. **(I)** **AE.**

MRS. J'S SACRED COW—228 W. 72nd St. (873-4067). Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.–Thu. 4–2 a.m., Fri.–Sat. to 2:30 a.m., Sun. till 1 a.m.Pianist nightly. Private parties. **(M)** **AE, CB, DC, MC, V.**

RIKYU—210 Columbus Ave., bet. 69th–70th Sts. (799-7847; -7922). Casual. Japanese. Spcls: sushi, flounder, nishikiage. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11:30, Sun. from 3. Complete L and D. Spec. D 5–6:30. **(M)** **AE, DC, MC, V.**

TROIKA—148 W. 67th St. (724-0709/0806). Casual. Russian. Spcls: teliatina royal, eel Petersburg, fillet mignon Suvorov. Res. sug. L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 5–11. Ent. Tue.–Sun. **(M)** **AE, MC, V.**

TUESDAY'S WEST—246 Columbus Ave., bet. 71st and 72nd Sts. (877-3900). Casual. American. Spcls: hamburgers, salads, steak, beer batter shrimp. No res. Open for L and D daily 11:30 a.m.–2 a.m. Br Sat.–Sun. 11:30 a.m.–3:30. **(I)** **AE, MC, V.**

BROOKLYN

GAGE & TOLLNER—374 Fulton St. (718-875-5181). Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.–Fri. 11:30 a.m.–9, Sat. 4–11. Private parties. Pianist Fri. and Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JUNIOR'S—386 Flatbush Ave. Extension (718-852-5257). Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30 a.m.–11 a.m. L daily 11 a.m.–4:30. D daily 4:30–10. S Sun.–Thu. to 1:30 a.m., Fri.–Sat. to 3 a.m. Pianist daily 5–11. **(I)** **AE, DC.**

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, fresh fish. Res. sug. Open Sun.–Thu. 11 a.m.–11, Fri.–Sat. to midnight. Free valet parking on premises. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St. (718-522-5200). Dress opt. American. Spcls: cold lobster salad with cayenne mayonnaise, salmon with saffron noodles, lamb with eggplant charlotte. Res. nec. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D daily 7–midnight. Pianist nightly. **(E)** **AE, DC.**

QUEENS

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

WATER'S EDGE—East River Yacht Club, 44th Dr. (718-482-0033). Dress opt. Continental/Seafood. Spcls: Pacific striped bass with parsley and lime beurre blanc, grilled fresh blue prawns with lentil and chili lobster sauce, marinated breast of duck with apple sauce and corn fritters. Res. nec. L Mon.–Fri. noon–2:30. Br Sun. noon–3. D Mon.–Sat. 6–11, Sun. 5–10. Ent. Tue.–Sat. and Br Sun. Private parties for 300. **(E)** **AE, CB, DC.**

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RADIO
HIGHLIGHTS

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Wed., Feb. 24

3:00/WNCN—Chabrier: *Pastorale:* Suite; **Schumann:** Sonata for Violin and Piano No. 1 in a, Op. 105.

4:00/WNCN—Mozart: *German Dances;* **Glinka:** "Spanish" Ov., No. 1.

4:04/WQXR-AM/FM—Sibelius: *Belshazzar's Feast:* Suite; **Debussy:** *Estampes;* **Vivaldi:** Cto. in C for Diverse Instruments.

5:00/WNCN—C. P. E. Bach: Sym. in E-Flat.

6:00/WNCN—Liszt: Hungarian Rhapsody No. 2 in C-Sharp; **Telemann:** Cto. in B-Flat.

7:30/WNYC—St. Paul Chamber Orchestra.

8:00/WNCN—Mozart: Cto. for Piano No. 15 in B-Flat; **Telemann:** Cto. for Viola in G; **Szymanowska:** Nocturne in B-Flat.

8:05/WQXR-AM/FM—Chopin: Variations on *La ci darem;* **Elgar:** Serenade in e for Strings.

9:00/WNCN—Mozart: Serenade No. 9 in D, "Posthorn Serenade"; **Grainger:** *Handel in the Strand.*

9:06/WQXR-AM/FM—"McGraw-Hill Young Artists Showcase." Robert Sherman, host.

9:30/WNYC—Rimsky-Korsakov: *Le Coq d'or:* Suite; **Genzmer:** Fantasy for Harp; **York:** *Diggity.*

Thu., Feb. 25

3:00/WNCN—Bach: Brandenburg Cto. No. 5 in D; **Franck:** Symphonic Variations for Piano and Orch.

4:00/WNCN—Vivaldi: Cto. for 2 Celli in g; **Sor:** *Fantaisie,* Op. 7.

WNYC—Ravel: *Le Tombeau de Couperin.*

4:04/WQXR-AM/FM—Ravel: *Rapsodie espagnole;* **Barsanti:** Cto. Grosso in D, Op. 3, No. 4; **Chopin:** Etudes, Op. 10, No. 1.

5:00/WNCN—Quantz: Trio Sonata in c; **Durante:** Cto. for Strings and Continuo in A, "La Piazza."

6:00/WNCN—Boccherini: Oboe Qnt. in E-Flat, Op. 45, No. 5; **C. P. E. Bach:** Sym. in E.

7:00/WNCN—Haydn: Qt. in c, Op. 17, No. 4; **Lully:** *La Temple de la Paix.*

7:30/WNYC—Sibelius: Romance for String Orch.; **Svendsen:** Sym. No. 1; **Brahms:** Serenade in A.

8:05/WQXR-AM/FM—Mozart: Horn Cto. No. 3 in E-Flat; **Gould:** Viola Cto.

9:00/WNCN—"AT&T Presents Carnegie Hall Tonight." John Rubinstein, host. **Haydn:** Qt. in G, Op. 76, No. 1; **Janácek:** Qt. No. 1 in e.

Fri., Feb. 26

3:00/WNCN—Soler: Fandango in d; **Saint-Saëns:** Sonata for Oboe, Op. 166.

4:00/WNCN—Purcell: *Gordian Knot Untied; Incidental Music;* **Rachmaninoff:** "Youth" Sym.

WNYC—Rorem: *Lovers.*

4:04/WQXR-AM/FM—Brahms: 4 Piano Pieces, Op. 119; **Handel:** *Water Music:* Suite No. 2; **Gould:** Derivations for Clarinet and Band.

5:00/WNCN—Pergolesi: Cto. for 2 Harpsichords and Strings in C; **Mendelssohn:** *Athalia,* Op. 74.

6:00/WNCN—Farina: Sonata in g, "La Desperata"; **Dvorak:** Slavonic Dance in g, Op. 46, No. 2.

7:30/WNYC—"The Opera Box."

8:00/WNCN—Stravinsky: *Le Chant du Rossignol;* **Bach:** Cto. for Violin and Oboe in d; **Wagner:** *Die Meistersinger:* Prelude.

8:05/WQXR-AM/FM—Haydn: Sym. No. 44 in e, "Trauer"; **Liszt:** Piano Cto. No. 2 in A.

8:30/WNYC—"The Gottingen Festival." **Handel:** *Il Pastor Fido.*

9:00/WNCN—Saint-Saëns: Sym. No. 3 in c, "Organ"; **Arne:** Ov. No. 1 in e.

9:06/WQXR-AM/FM—The Detroit Symphony Orchestra.

Sat., Feb. 27

10:00 a.m./WNCN—Bach: Sonata for Violin and Harpsichord, No. 5 in F; **Wagner:** *Tristan and Isolde:* Prelude.

WNYC—Czerny: *Andante;* **L. Mozart:** "Hunt" Sym.; **Schuller:** *Trois Homages;* **Strauss:** Horn Cto. No. 1.

10:04 a.m./WQXR-AM/FM—Brahms: Theme and Variations in d; **Schubert:** Piano Sonata in A-Flat; **Beethoven:** 32 Variations in c.

11:00 a.m./WNCN—Haydn: Sinfonia Concertante in B-Flat, Op. 84; **Fibich:** *At Twilight,* Op. 39.

WNYC—Strauss: Divertimento After Couperin; **Liszt:** *Angelus.*

11:04 a.m./WQXR-AM/FM—Bach: Suite No. 4 in D; **Ravel:** *Miroirs:* "Une barque sur l'ocean"; **Liszt:** *Mephisto Waltz.*

12:00/WNCN—Schubert: Qt. No. 10 in E-Flat, Op. 125, No. 1; **Mozart:** Piano Trio in C.

WNYC—Verdi: *Requiem.*

12:05/WQXR-AM/FM—Tchaikovsky: Suite No. 4 in G, "Mozartiana"; **Haydn:** Piano Cto. No. 2 in D.

1:00/WNCN—Mozart: Cto. for Piano No. 5 in D; **Vieuxtemps:** *Fantasia Appassionata,* Op. 35.

2:00/WQXR-AM/FM—"The Texaco Metropolitan Opera Broadcast." **Verdi:** *Otello* (Kanawa, Domingo, Glassman/Levine).

5:00/WNCN—Mozart: Divertimento in B-Flat; **Chopin:** Bolero in C, Op. 19.

6:00/WNCN—Handel: Trio Sonata in b, Op. 2, No. 1; **Barber:** *Excursions.*

6:05/WQXR-AM/FM—Tchaikovsky: *Sleeping Beauty;* **Mozart:** Adagio in b.

8:04/WQXR-AM/FM—The Cleveland Orchestra. Christoph von Dohnanyi, conductor; cellist Lynn Harrell. **Schumann:** Cello Cto. in a; **Mahler:** Sym. No. 5 in C-Sharp.

9:00/WNCN—"Saturday Night Opera." **Verdi:** *Ballo in Maschera* (Price, Battle, Ludwig, Pavarotti, National Phil. Orch./Solti).

Sun., Feb. 28

10:00 a.m./WNCN—"Classic Guitar." **Rodrigo:** *Concierto Andulus;* **Villa-Lobos:** Prelude for Guitar No. 4 in e; Etude for Guitar No. 11 in e; **Soler:** Sonata in D.

WNYC—Sibelius: *The Oceanides;* **Dvorak:** String Qt. in G, Op. 106.

11:00 a.m./WNCN—Schubert: Sym. No. 4 in c, "Tragic"; **Albinoni:** Cto. for Strings and Continuo in B-Flat, Op. 7, No. 10.

WNYC—The music of Franck played by Richter and Ciccolini.

12:00/WNCN—R. Strauss: *Die Frau Ohne Schatten,* Op. 64; **Bach:** Cto. for 3 Harpsichords in C; **Copland:** *John Henry.*

1:00/WNCN—Chicago Symphony Orchestra. George Solti, conductor; organist David Schrader. **Haydn:** Cto. for Organ No. 2 in C; Sym. No. 93 in D; **Mozart:** *Die Zauberflöte:* Ov.; Sym. No. 38 in D, "Prague."

WNYC—Fauré: *Shylock;* **Stravinsky:** *Agon;* **Lutoslawski:** *Dance Preludes.*

1:04/WQXR-AM/FM—Schubert: Sym. No. 1 in D; **Dvorak:** Cello Cto. in b.

3:00/WNCN—Dohnanyi: Serenade for Violin, Viola, and Cello, Op. 10; **Mozart:** Sym. No. 38 in D, "Prague"; **Piston:** *Incredible Flutist:* Suite.

3:04/WQXR-AM/FM—The New York Philharmonic. Leonard Bernstein, conductor. **Mahler:** Sym. No. 3 in d.

4:00/WNCN—Telemann: Qt. in e; **Weber:** Hungarian Fantasy for Bassoon.

5:00/WNCN—Corelli: Variations on *La Follia* for Recorder and Continuo; **Reger:** Romance in D, Op. 50, No. 2 for Violin and Chamber Orch.

6:00/WNCN—Telemann: Cto. for 2 Horns, Strings, and Continuo in D; **Fauré:** *Impromptu,* Op. 86.

8:00/WNCN—Weber: Cto. for Piano No. 2 in E-Flat, Op. 32; **Walton:** *Henry V:* Suite; **Mascagni:** *Cavalleria Rusticana.*

8:05/WQXR-AM/FM—"Met Life Opera House." **Wagner:** *Lohengrin* (Domingo, Norman, Randova, Vienna Phil. Orch./Solti).

9:00/WNCN—Schoenberg: *Pelleas and Melisande;* **Sullivan:** *HMS Pinafore:* Ov.

Mon., Feb. 29

3:00/WNCN—Brahms: Sonata for Clarinet and Piano in f, Op. 120, No. 1; **Vivaldi:** Cto. for 2 Flutes in C; **Bellini:** Cto. for Oboe in E-Flat.

4:00/WNCN—Mozart: Sonata for Violin and Piano in E; **Bartók:** *Hungarian Folksongs.*

WNYC—Sibelius: Sym. No. 5.

4:04/WQXR-AM/FM—J. C. Bach: Sinfonia Concertante in A; **Finzi:** *Five Bagatelles;* **Sarasate:** *Carmen:* "Fantasy."

5:00/WNCN—Locke: Suite No. 5 in g; **Balakirev:** *Islamey;* **Handel:** Trio Sonata for 2 Oboes, No. 1 in B-Flat.

6:00/WNCN—Bernstein: *West Side Story;* **Mozart:** Adagio and Fugue for Strings in c.

7:30/WNYC—"The Salzburg Festival." **Purcell:** *If Music be the Food of Love.*

8:05/WQXR-AM/FM—Rossini: Sonata No. 3 in C for Strings; **Grieg:** Piano Cto. in a.

9:00/WNCN—Bizet: *Carmen:* "Ballet"; **Handel:** Sonata for Violin and Continuo in A, Op. 1, No. 3.

9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Andrew Davis, conductor; pianist Bella Davidovich. **Nielsen:** *Helios:* Ov.; **Chopin:** Piano Cto. No. 2 in f; **Dvorak:** Sym. No. 8 in G.

Tue., March 1

3:00/WNCN—Haydn: Qt. in D, Op. 76, No. 2, "Quinten"; **Piston:** *Incredible Flutist:* Suite; **Vivaldi:** Cto. for 4 Guitars in b.

4:00/WNCN—Wagner: *Lohengrin:* Prelude to Act 1; **Beethoven:** Variations on *La ci darem* in C.

5:00/WNCN—Falla: *Three-Cornered Hat:* "3 Spanish Dances"; **Schubert:** *Magic Harp:* Ov; **Grieg:** Symphonic Dance in A, Op. 64, No. 4.

6:00/WNCN—Praetorius: *Terpsichore;* **F. and C. Doppler:** *Rigoletto fantaisie,* Op. 38; **Fux:** Ov. for Strings and Continuo in C.

7:00/WNCN—Mozart: Andante for Flute and Orch. in C; **Beethoven:** Sonata for Piano No. 14 in C-Sharp, Op. 27, No. 2, "Moonlight."

7:30/WNYC—The Minnesota Orchestra. Erich Leinsdorf, conductor. **Fauré:** *Pelleas and Melisande;* **Webern:** *Passacaglia;* **Roussel:** Sym. No. 3; **R. Schumann:** Sym. No. 1.

8:00/WNCN—"WNCN Live." Guitarist Alexandre Lagoya.

9:00/WNCN—Balakirev: Sym. No. 1 in C; **Brahms:** Hungarian Dance No. 5; **Vivaldi:** Cto. for Oboe, Strings, and Continuo in d.

9:06/WQXR-AM/FM—The Philadelphia Orchestra.

Unless otherwise indicated, all times are p.m. and all stations are FM

TELEVISION LISTINGS

COMPILED BY TONY COOK

Weekdays, February 24–26 and February 29–March 1

❷ **WCBS**
975-4321
❹ **WNBC**
664-4444
❺ **WNYW**
535-1000
❼ **WABC**
887-7777
❾ **WWOR**
(201) 330-2153
⓫ **WPIX**
949-1100
⓭ **WNET**
560-2000
㉑ **WLIW**
(516) 454-8866
㉛ **WNYC**
669-7800
Ⓗ **HBO**
512-1208
Ⓜ **CINEMAX**
512-1208
Ⓝ **UPTOWN**
304-3000
Ⓢ **SHOWTIME**
708-1600

Closed-caption programming is indicated (cc).

Please note: Because of seasonal programming adjustments, schedules are extremely subject to last-minute changes.

6:00 a.m.
❷ ❹ News
❺ *Saber Rider*
❼ *World News*
❾ *Romper Room*
⓫ Wed.: *Open Mind*
Thu.: *Aprenda Ingles*
Fri.: *Tom and Jerry*
Mon.: *Insight*
Tue.: *Carrascolendas*
⓭ *Learn to Read*
Ⓗ Wed.: **Movie:** *Hockey Night*
Ⓜ Thu.: **Movie:** *Track of the Cat*
Mon.: **Movie:** *First Steps*
Tue.: **Movie:** *To Sir With Love*
Ⓢ Fri.: **Movie:** *Brothers by Choice*

6:30 a.m.
❷ News
❹ *Before Hours*
❺ *Silverhawks*
❾ *Zoobilee Zoo*
⓫ *Smurfs*
⓭ *New Jersey News* (except Mon.)
Mon.: *Body Watch*
Ⓗ Mon.: *Loser Take All*
Tue.: *Safe Harbor*
Ⓢ Thu.: *Shelley Duvall's Tall Tales & Legends*
Tue.: *Clown White*

5:45 a.m.
❹ News
㉑ *A.M. Weather*
Ⓜ Fri.: **Movie:** *Letters From Frank*

7:00 a.m.
❷ *This Morning*
❹ *Today*
❺ *Woody Woodpecker*
❼ *Good Morning America*
❾ *Beverly Hills Teens*
⓫ *Transformers*
⓭ *Sesame Street*
㉑ Wed.–Fri.: *Nightly Business Report*
Mon., Tue.: *Lilias, Yoga, and You*
㉛ *Ohayo! New York*
Ⓗ Thu.: **Movie:** *Loser Take All*
Fri., Tue.: *Seabert*
Mon.: *The Adventures of Professor Beethoven*
Ⓜ Wed.: **Movie:** *The Gig*
Ⓢ Mon.: **Movie:** *The Longshot*

7:30 a.m.
❺ *Flintstones*
❾ *Jetsons*
⓫ *Jem*
㉑ Wed.–Fri.: *Mister Rogers*
Mon., Tue.: *Hooked on Aerobics*
Ⓗ *Fraggle Rock*
Ⓜ Mon.: **Movie:** *Rappin'*
Ⓢ Wed.: *The Secret Life of T.K. Dearing*
Thu.: *Crazy Carlita*
Tue.: *Jack of Hearts*

8:00 a.m.
❺ *Bugs and Porky*
❾ *Bugs Bunny*
⓫ *Bionic Six*
⓭ *Captain Kangaroo*
㉑ *Sesame Street*
Ⓗ Wed.: **Movie:** *The Beniker Gang*
Thu.: **Movie:** *Nothing in Common*
Fri.: **Movie:** *Mannequin*
Mon.: **Movie:** *The Seven Magnificent Gladiators*
Tue.: **Movie:** *All the Rivers Run, Part I*
Ⓜ Thu.: *Crazy About the Movies:* "James Dean" (cc)
Tue.: **Movie:** *Seventh Heaven*
Ⓢ Thu.: **Movie:** *Uncle Tom's Cabin*
Fri.: *Just Another Stupid Kid*
Tue.: **Movie:** *Playing for Keeps*

8:30 a.m.
❺ *My Little Pony*
❾ *Dinosaucers*
⓫ *Teddy Ruxpin*
⓭ *Mister Rogers*
Ⓜ Wed.: **Movie:** *First Steps*
Fri.: **Movie:** *Tonight and Every Night*
Ⓢ Wed.: **Movie:** *Ape and Super-Ape*
Fri.: **Movie:** *The Longshot*
Mon.: *Crazy Carlita*

9:00 a.m.
❷ *The Judge*
❹ *Geraldo*
❺ *Brady Bunch*
❼ *Morning Show*
❾ *I Dream of Jeannie*
⓫ *Good Times* (except Thu., Fri.)
Thu.: *At the Movies*
Fri.: *Run Away With the Rich and Famous*
⓭ *Sesame Street*
㉑ *Instructional Television* (concludes at 3)
㉛ *Home Stretch*
Ⓜ Thu.: **Movie:** *Fast Forward*
Mon.: **Movie:** *I Confess*
Ⓢ Mon.: *The Secret Life of T.K. Dearing*

9:30 a.m.
❷ *Divorce Court*
❺ *Leave It to Beaver*
❾ *Carol Burnett*
⓫ *Gimme a Break*
㉛ *Body Electric*
Ⓗ Wed.: **Movie:** *No Retreat, No Surrender*
Fri.: *The Movie Makers*
Mon.: **Movie:** *Shipwreck!*

10:00 a.m.
❷ *Blackout*
❹ *Sale of the Century*
❺ *I Love Lucy*
❼ *Sally Jessy Raphaël*
❾ *Marcus Welby, M.D.*
⓫ *Benson*
㉛ Wed.: *American Interests*
Thu.: *Images/Imagenes*
Fri.: *Black and White*
Mon.: *All About TV*
Tue.: *Cityscope*
Ⓗ Thu.: **Movie:** *The Far Pavillions, Part I*
Fri.: **Movie:** *The Far Pavillions, Part II*
Tue.: **Movie:** *Project X*
Ⓜ Wed.: **Movie:** *Kismet*
Fri.: **Movie:** *Martin's Day*
Tue.: **Movie:** *Raising Arizona*
Ⓢ Wed.: **Movie:** *Malaya*
Thu.: **Movie:** *The Impossible Years*
Fri.: **Movie:** *Father's Little Dividend*
Mon.: **Movie:** *The Thief Who Came to Dinner*
Tue.: **Movie:** *Two Seconds*

10:30 a.m.
❷ *New Card Sharks*
❹ *Classic Concentration*
❺ *Bewitched*
❼ *Jeopardy II*
⓫ *Best Talk in Town*
㉛ Wed.: *Ask Congress*
Thu.: *World Chronicle*
Fri.: *Tony Brown*
Mon.: *Globe Watch*
Tue.: *State of the Arts*

11:00 a.m.
❷ *Price Is Right*
❹ *Wheel of Fortune*
❺ *Charlie's Angels*
❼ *Who's the Boss?*
❾ *People Are Talking*
⓫ *Perry Mason*
㉛ Wed.: *Wildside*
Thu.: *Hello Jerusalem*
Fri.: *Complete Gilbert and Sullivan*
Mon.: *Faces of Japan*
Tue.: *Broadway Magazine*
Ⓗ Wed.: **Movie:** *Shanghai Surprise*
Ⓜ Thu.: **Movie:** *Fort Ti*
Mon.: **Movie:** *Advice and Consent*

11:30 a.m.
❹ *Win, Lose, or Draw*
❼ *Home*
㉛ Wed.: *Folkways*
Thu.: *Adam Smith's Money World*
Mon.: *American Art Forum*
Tue.: *Body Watch*
Ⓗ Mon.: **Movie:** *The Other Woman*
Ⓜ Tue.: **Movie:** *First Affair*
Ⓢ Fri.: **Movie:** *Detective School Dropouts*
Tue.: **Movie:** *Nightside*

NOON
❷ News
❹ *Super Password*
❺ *Kojak*
❼ *Ryan's Hope*
❾ News
⓫ *Odd Couple*
㉛ Wed.: *Black Forum*
Thu.: *Economics U.S.A.*
Mon.: *Two Dollars and a Dream*
Tue.: *Television*
Ⓗ Thu.: **Movie:** *The Gods Must Be Crazy*
Fri.: **Movie:** *Revolution*
Tue.: **Movie:** *Oliver's Story*
Ⓜ Wed.: **Movie:** *One Crazy Summer*
Fri.: **Movie:** *'night, Mother*
Ⓢ Wed.: **Movie:** *Assassination*
Thu.: **Movie:** *Kojak: The Belarus Files*
Mon.: *John Lennon Concert Film*

12:30
❷ *Young and the Restless*
❹ *Scrabble*
❼ *Loving*
⓫ Wed.: **Movie:** *Blood and Honor* (1982). Part I. Jeffrey Franks.
Thu.: **Movie:** *Blood and Honor* (1982). Part II. Rolf Becker.
Fri.: **Movie:** *Hurricane* (1979). Jason Robards.
Mon.: **Movie:** *Love Child* (1982). Amy Madigan.
Tue.: **Movie:** *Once Is Not Enough* (1975). Kirk Douglas.
㉛ Wed.: *European Journal*
Thu.: *Personal Finances*
Fri.: *Computer Works:* "Advanced Spreadsheet"
Ⓜ Thu.: **Movie:** *The Aurora Encounter*

1:00
❹ *Days of Our Lives*
❺ *Hour Magazine*
❼ *All My Children*
❾ *High Rollers*
㉛ Wed.: *Mystery!: Inspector Morse*
Thu.: *Upstairs, Downstairs*
Fri.: *The Write Course*
Mon.: *The Brain*
Tue.: *Masterpiece Theatre: Fortunes of War*
Ⓗ Wed.: **Movie:** *Restless Natives*
Ⓜ Tue.: **Movie:** *A Royal Scandal*
Ⓢ Fri.: **Movie:** *The Prisoner of Zenda*
Mon.: **Movie:** *Father's Little Dividend*
Tue.: **Movie:** *Long Day's Journey Into Night*

1:30
❷ *Bold and the Beautiful*
❾ *Love Connection*
㉛ Fri.: *American Adventure*
Ⓗ Mon.: **Movie:** *Uphill All the Way*
Tue.: **Movie:** *Birch Interval*
Ⓜ Wed.: **Movie:** *Pennies From Heaven*
Mon.: **Movie:** *Fort Ti*
Ⓢ Wed.: **Movie:** *Mannequin*

2:00
❷ *As the World Turns*
❹ *Another World*
❺ *Thundercats*
❼ *One Life to Live*
❾ *Newlywed Game*
㉛ Wed.: *Madeleine Cooks*
Thu.: *Candidates '88*
Fri.: *America: The Second Century*
Tue.: *Voices & Visions*
Ⓗ Thu.: **Movie:** *Guilty Conscience*
Fri.: **Movie:** *Transylvania 6-5000*
Ⓜ Thu.: **Movie:** *Happy Land*
Fri.: **Movie:** *Gidget Goes to Rome*
Ⓢ Thu.: **Movie:** *The Apprenticeship of Duddy Kravitz*

2:30
❺ *Bugs & Porky*
❾ *Dating Game*
⓫ *Spiral Zone*
㉛ Wed.: *Creative Living*
Fri., Mon.: *This Old House*
Ⓗ Wed.: *Cinema Workshop*
Ⓜ Tue.: *Steve Allen*
Ⓢ Mon.: **Movie:** *The Longshot*

3:00
❷ *Guiding Light*
❹ *Santa Barbara*
❺ *Dennis the Menace*
❼ *General Hospital*
❾ *Cannon*
⓫ *Ghostbusters*
⓭ Wed.: *Wonderworks*
㉑ Wed.–Fri.: *Lilias, Yoga, and You*
Mon.: *Mister Rogers*
Tue.: *Learning in New York*
㉛ *Square One TV*
Ⓗ Wed.: **Movie:** *Mannequin*
Mon.: **Movie:** *Guilty Conscience*
Ⓜ Wed.: **Movie:** *Starship Redwing*
Mon.: **Movie:** *The Last of Sheila*
Ⓢ Wed.: *The Secret Life of T.K. Dearing*
Fri.: *Do Me a Favor*

3:30
❺ *Flintstones*
⓫ *G.I. Joe*
⓭ *Mister Rogers* (except Wed., Tue.)
㉑ Wed.–Fri.: *Hooked on Aerobics*
Mon.: *Sesame Street*
㉛ *Video Music Box*
Ⓗ Thu.: *One Too Many*
Fri.: **Movie:** *The Lion, the Witch, and the Wardrobe*
Tue.: **Movie:** *Say, Yes*
Ⓜ Thu.: **Movie:** *Dead Reckoning*
Tue.: **Movie:** *Seven Minutes in Heaven*

4:00
❷ *Superior Court*
❹ *Donahue*
❺ *Real Ghostbusters*
❼ *Oprah Winfrey Show*
❾ *Barnaby Jones*
⓫ *Eight Is Enough*
⓭ *Sesame Street* (except Wed.)

21 *Sesame Street* (except Tue.)
Tue.: *Mister Rogers*
M Fri.: **Movie:** *The Loves of Carmen*
S Wed.: *The House at 12 Rose Street*
Thu.: *Brother Tough* (cc)
Fri.: **Movie:** *The Horrible Secret*
Mon.: *Gobots*
Tue.: *Clown White*

4:30
2 *People's Court*
5 *Double Dare*
21 Mon., Tue.: *Square One TV*
31 *3-2-1 Contact*
H Wed.: **Movie:** *Quarterback Princess*
Thu.: *The Truth About Alex*
Mon.: *Josie*
M Wed.: **Movie:** *The Bedford Incident*
S Thu.: *Me and Dad's New Wife*
Fri.: **Movie:** *Brothers by Choice*

5:00
2 4 7 News
5 *Diff'rent Strokes*
9 *T.J. Hooker*
11 *Little House on the Prairie*
13 *3-2-1 Contact*
21 *Sesame Street*
31 Wed.: *Take Charge*
Thu.: *American Interests*
Fri.: *Kwitny Report*
Mon.: *Looking East*
Tue.: *Body Electric*
H Mon.: *Survival Series*
Tue.: *Don't Touch*
M Mon.: *Crazy About the Movies:* "Natalie Wood"
Tue.: **Movie:** *Fiddler on the Roof*
S Wed.: **Movie:** *Ape and Super-Ape*
Tue.: **Movie:** *Treasure Island*

5:15
H Fri.: **Movie:** *The Guns of Navarone*

5:30
2 News
5 *Facts of Life*
13 *Square One TV*
31 *City Comment*
H Thu.: **Movie:** *Quicksilver*
M Thu.: *From Star Wars to Jedi*
S Thu.: *Crazy Carlita*
Mon.: *The Horrible Secret*

5:45
31 *News From City Hall*

Weeknights, February 24–26 and February 29–March 1

WED., FEB. 24

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Webster*
13 *Rockschool*
21 *Newton's Apple*
31 Italian programming (concludes at 8)
H **Movie:** *The Candidate*

6:30
5 *Family Ties*
7 News
11 *The Jeffersons*
13 *New Jersey News*
21 *Long Island Report*
M **Movie:** *Airplane!*
S **Movie:** *Help!*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 21 *Nightly Business Report*

7:30
2 *Wheel of Fortune*
4 *We Got It Made*
5 *Current Affair*
7 *Hollywood Squares*
9 *Barney Miller*
11 News
13 *MacNeil/Lehrer*
21 *World of Survival:* "Hippos"

8:00
2 **Movie:** *The Wizard of Oz* (1939). Judy Garland, Margaret Hamilton. The American film classic, based on the L. Frank Baum story, about a girl from Kansas who enters a land of colorful characters and spirited adventure; stunning photography, wonderful score, and a perfect cast; enjoy it once again!
4 *Highway to Heaven*
5 **Movie:** *Neighbors* (1981). John Belushi.
7 **Special:** *Olympic Winter Games* (concludes at 11)
9 *Evening Magazine*
11 *Hill Street Blues*
21 *Survival Special:* "The Lions of Etosha." The family life of a single pride of lions living in Etosha National Park.
31 *Dark Shadows*
H **Movie:** *Dead of Winter*
M **Movie:** *American Anthem*
N **Movie:** *Jules and Jim*
S *Brothers*

8:30
9 *Entertainment Tonight*
13 *Metroline:* "You Can't Get There From Here." A special call-in program that examines transportation in the New York metropolitan area.
31 *Eastenders*
S *It's Garry Shandling's Show*

9:00
4 **Movie:** *Noble House* (1987). Part IV of IV. Deborah Raffin. (Part I, Sun., 2/21 at 9 p.m.)
9 *Morton Downey Show*
11 *Twilight Zone Special*
21 *Sgt. Pepper: It Was Twenty Years Ago Today.* The 20th anniversary of the landmark Beatles album is observed with reminiscences by Paul McCartney, George Harrison, Abbie Hoffman, and others.
31 *Spyship*
S **Movie:** *Assassination*

9:30
13 *American Playhouse: Bill Galvin.* Karl Malden and Lenny Von Dohlen star in this story about a father and son struggling to come to terms with their relationship.

10:00
2 *The Equalizer*
5 9 News
31 *Kwitny Report*
H *The Hitchhiker*
M **Movie:** *One Crazy Summer*
N **Movie:** *Steaming*

10:30
31 *The Legacy of Arturo Schomburg.* Portrait of the noted black Puerto Rican historian.
H *Tanner '88*
S *Super Dave*

11:00
2 4 11 News
5 *M*A*S*H*
7 News
9 *Benny Hill*
13 *Ernie Andrews: Blues for Central Avenue.* Documentary about the jazz industry that flourished in Los Angeles during the 1940s and 1950s.
21 *Mark Russell Comedy Special*
31 *Eye on Dance:* "Dance Companies: Comparisons and Contrasts." Discussion of the contrasts between modern dance and ballet company policies; guests include Daniel Baudendistel and Susan Hadley.
S **Movie:** *The Killing Machine*

11:30
4 *Tonight Show*
5 *Best of the Late Show*
7 **Special:** *Olympic Winter Games*
9 **College Basketball:** Georgetown vs. St. John's
11 *The Honeymooners*
21 *Butterflies*
31 *Broadway Magazine*
H **Movie:** *Baja Oklahoma*
M *Comedy Experiment*

11:35
2 *Adderly*

MIDNIGHT
7 *Nightline*
11 *Star Trek*
13 *Jacob Lawrence: American Artist.* Portrait of the noted artist including interviews and film footage from several of his shows.
21 *Long Island Report*
N **Movie:** *Come Have Coffee With Us*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
7 **Movie:** *The First Time* (1982). Peter Barton.
21 *Nova*
M **Movie:** *Instant Justice*

12:45 a.m.
2 **Movie:** *Endless Love* (1981). Brooke Shields. Endless bore!
S **Movie:** *Mannequin*

1:00 a.m.
5 *All in the Family*
11 *Twilight Zone*
13 *Monty Python*

1:20 a.m.
H **Movie:** *Stewardess School*

1:30 a.m.
4 11 News
5 *Get Smart*
13 *MacNeil/Lehrer*

2:00 a.m.
4 *Wil Shriner Show*
5 **Movie:** *Second Time Around* (1961). Debbie Reynolds.
9 *Home Shopping*
11 *Keys to Success*

2:05 a.m.
2 News

2:15 a.m.
7 News
M **Movie:** *Augustine*
S *Coast to Coast*

2:30 a.m.
11 *Focus on Success*
13 *Profiles of Nature*

2:45 a.m.
7 **Movie:** *Rendezvous Hotel* (1979)
M **Movie:** *Stripped to Kill*

2:50 a.m.
H **Movie:** *Only When I Laugh*

3:00 a.m.
4 *Hit Squad*
11 *Streets of San Francisco*
13 *Nature*

3:30 a.m.
4 *Matchmaker*

3:50 a.m.
S **Movie:** *Help!*

4:00 a.m.
4 *New Record Guide*
5 *I Love Lucy*
11 *Harry O*
13 *Innovation*

4:15 a.m.
M **Movie:** *Scorpion*

4:30 a.m.
4 *New Wilderness*
7 *The Avengers*
13 *Voices & Visions*

4:50 a.m.
H *Cinema Workshop*

5:00 a.m.
4 *Slim Cooking*
11 *Keys to Success*

5:20 a.m.
H **Movie:** *Dead of Winter*
S *The House at 12 Rose Street*

5:30 a.m.
4 *Getting in Touch*
5 *Kideo*
7 *Morning Stretch*
11 News
13 *One-on-One*

THU., FEB. 25

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Webster*
13 *Adrian Mole*
21 *Newton's Apple*
31 Italian programming (concludes at 8)
S *Shelley Duvall's Tall Tales & Legends:* "Ponce De Leon"

6:30
5 *Family Ties*
7 News
11 *The Jeffersons*
13 *New Jersey News*
21 *Long Island Report*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 21 *Nightly Business Report*
M **Movie:** *That's Life!*
S *John Lennon Concert Film*

7:30
2 *Wheel of Fortune*
4 *Out of This World*
5 *Current Affair*
7 *Hollywood Squares*
9 *Barney Miller*
11 News
13 *MacNeil/Lehrer*
21 *World of Survival*
H **Movie:** *P.K. and the Kid*

8:00
2 *Tour of Duty*
4 *Cosby Show*
5 **Movie:** *The Maltese Falcon* (1941). Humphrey Bogart, Mary Astor. Classic *film noir* with Detective Sam Spade in pursuit of an elusive, priceless statuette; directorial debut by John Huston; superb cast.
7 **Special:** *Olympic Winter Games* (concludes at 11)
9 *Evening Magazine*
11 *Hill Street Blues*
21 *Wild America*
31 *Dark Shadows*
N **Movie:** *A Ticket to Tomahawk*
S **Movie:** *The Apprenticeship of Duddy Kravitz*

8:30
4 *A Different World*
9 *Entertainment Tonight*
13 *Currents:* "The Politics of Being Single." A unique profile of today's single men and women.
21 *This Old House*
31 *Eastenders*

9:00
2 *Simon & Simon*
4 *Cheers*
9 *Morton Downey Show*
11 **Movie:** *The Sword and the Sorcerer* (1982). Lee Horsley.
13 *Madame C.J. Walker*
21 31 *Mystery!: Inspector Morse*
H **Movie:** *The Kindred*
M *Crazy About the Movies:* "James Dean"

9:30
4 *Night Court*
N **Movie:** *Othello*

10:00
2 *Knots Landing*
4 *L.A. Law*
5 9 News
13 *Voices & Visions:* "Hart Crane." Documentary about the brilliant poetry and turbulent life of poet Hart Crane; poets Derek Walcott and Richard Howard interpret Crane's rhythmic verse and discuss his life.
21 *Shadowlands.* The story of the love affair between the writer C.S. Lewis and Joy Gresham; stars Claire Bloom and Joss Ackland.
31 *Masterpiece Theatre: Fortunes of War*
M **Movie:** *Hardbodies*
S **Movie:** *Quiet Cool*

10:30
9 **Basketball:** Knicks vs. Los Angeles
H *America Undercover:* "Do the Guilty Go Free?"

11:00
2 4 7 11 News
5 *M*A*S*H*
13 *Channel Crossings*
31 *Not Your Average Russian.* A look at Soviet journalist Vladimir Pozner, the unofficial voice of the Soviet Union in the West.

11:30
4 *Tonight Show*
5 *Best of the Late Show*
7 **Special:** *Olympic Winter Games*
11 *The Honeymooners*
21 *The Many Wives of Patrick*
31 *The Life of A.B. Chandler.* Explores this noted man's rise from rural poverty to governor of Kentucky.
H *Comedy Hour*
M **Movie:** *She's 19 and Ready*
S *Caesars 20th Birthday Celebration*

11:35
2 *Night Heat*

MIDNIGHT
7 *Nightline*
11 *Star Trek*
21 *Long Island Report*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
7 **Movie:** *Intimate Strangers* (1977). Sally Struthers.
21 *Brown Sugar:* "The Reckless '60s to the Present." A look at some modern-day black female performers including Aretha Franklin, The Supremes, Moms Mabley, Dionne Warwick, and Grace Jones.
H **Movie:** *The Gods Must Be Crazy*
N **Movie:** *Over the Moon*

12:45 a.m.
2 **Movie:** *The Toughest Man in the World* (1984). Mr. T. No Oscars for this one!

1:00 a.m.
5 *All in the Family*
9 *Joe Franklin Show*
11 *Twilight Zone*
13 *Monty Python*
M **Movie:** *Raging Bull*

1:30 a.m.
4 11 News
5 *Get Smart*

13 *MacNeil/Lehrer*

1:35 a.m.
S **Movie:** *The First Nudie Musical*

2:00 a.m.
4 *Wil Shriner Show*
5 **Movie:** *The Stripper* (1963). Joanne Woodward.
9 *Home Shopping*
11 *Rescued by Arms of Love*

2:05 a.m.
2 News

2:25 a.m.
7 News
H **Movie:** *Black Widow* (cc)

2:30 a.m.
13 *Profiles of Nature*

2:55 a.m.
7 **Movie:** *Isn't It Shocking?* (1973). Alan Alda.

3:00 a.m.
4 *Hit Squad*
11 *Lifestyles of the Rich and Famous*
13 *Television*

3:10 a.m.
M **Movie:** *American Justice*

3:20 a.m.
S **Movie:** *Uncle Tom's Cabin*

3:30 a.m.
4 *Matchmaker*

4:00 a.m.
4 *New Record Guide*
5 *I Love Lucy*
11 *Harry O*
13 *Innovation*

4:10 a.m.
H **Movie:** *Fever Pitch* (cc)

4:30 a.m.
4 *New Wilderness*
7 *The Avengers*
13 *Eyes on the Prize*

4:50 a.m.
M **Movie:** *Sid and Nancy*

5:00 a.m.
4 *Slim Cooking*
11 *Twilight Zone*

5:15 a.m.
S **Movie:** *Me and Dad's New Wife*

5:30 a.m.
4 *Getting in Touch*
5 *Kideo*
7 *Morning Stretch*
11 News
13 *Wild America*

5:50 a.m.
H *America Under Cover:*"Do the Guilty Go Free?"

FRI., FEB. 26

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Webster*
13 *Nature Watch*
21 *Newton's Apple*
31 Italian programming (concludes at 8)
M **Movie:** *Back to School* (cc)

:30
5 *Family Ties*
7 News
11 *The Jeffersons*
13 *New Jersey News*
21 *Long Island Report*

S **Movie:** *The Longshot*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 21 *Nightly Business Report*

7:30
2 *Wheel of Fortune*
4 *You Can't Take It With You*
5 *Current Affair*
7 *Hollywood Squares*
9 *Barney Miller*
11 News
13 *MacNeil/Lehrer*
21 *World of Survival:* "Great Salt Desert"

8:00
2 *Beauty and the Beast*
4 **Special:** *Surprise!*
5 **Movie:** *Across the Pacific* (1942). Humphrey Bogart.
7 **Special:** *Olympic Winter Games* (concludes at 11)
9 *Evening Magazine*
11 *Hill Street Blues*
21 *Nature:* "Jewel of the Kalahari"
31 *Washington Week in Review*
H **Movie:** *Mannequin*
M **Movie:** *Space Camp*
N **Movie:** *As Young As You Feel*
S **Movie:** *Detective School Dropouts*

8:30
9 *Entertainment Tonight*
13 *Wall $treet Week*
31 *Eastenders*

9:00
2 *Dallas*
4 *Miami Vice*
9 *Morton Downey Show*
11 **Movie:** *The Neverending Story* (1984). Noah Hathoway.
13 *Great Performances:* "Wolf Trap Salutes Dizzy Gillespie." Profile of the legendary jazz trumpeter, featuring film footage and a special musical retrospective by Wynton Marsalis and Sonny Rollins; simulcast over WBGO-FM.
21 *In Search of the Trojan War*
31 **Movie:** *Doctor Who*

9:30
H **Movie:** *My Chauffeur*
N **Movie:** *Happily Ever After*

9:45
S *Comedy Club Network*

10:00
2 *Falcon Crest*
4 *Sonny Spoon*
5 9 News
21 *Eyes on the Prize: America's Civil Rights Years*—"Bridge of Freedom 1965." The climactic march from Selma, Alabama, to Montgomery is discussed.
M **Movie:** *Club Paradise*
S *It's Garry Shandling's Show*

10:30
13 *Mark Russell Comedy Special*
S *Brothers*

11:00
2 4 7 11 News
5 *M*A*S*H*
9 **Basketball:** Knicks vs. Golden State
13 **Movie:** *Swept Away* (1975). Giancarlo Giannini.
21 *Wall $treet Week*
31 *World TV Presents* (Chinese programming)
S *Super Dave*

11:30
4 *Tonight Show*
5 *Best of the Late Show*
7 **Special:** *Olympic Winter Games*
11 *The Honeymooners*
21 *Washington Week in Review*
H **Movie:** *Stripes*
M **Movie:** *Stripper*
N **Movie:** *King Lear*
S **Movie:** *Friday the 13th, Part VI*

11:35
2 *Top of the Pops*

MIDNIGHT
7 *Nightline*
11 *Star Trek*
21 *Long Island Report*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
7 **Movie:** *The Car* (1977). James Brolin.
21 **Movie:** *The Son of Monte Cristo* (1940). George Sanders.

12:35 a.m.
2 **Movie:** *The Night Stalker* (1974). Darren McGavin.

1:00 a.m.
5 *All in the Family*
11 *Run Away With the Rich and Famous*
13 *Monty Python*
S **Movie:** *H.O.T.S.*

1:05 a.m.
M **Movie:** *The Playbirds*

1:20 a.m.
H **Movie:** *Teachers*

1:30 a.m.
4 *Friday Night Videos*
5 *Get Smart*
9 *Benny Hill*
11 News
13 *MacNeil/Lehrer*

1:45 a.m.
2 *Win, Lose, or Draw*

2:00 a.m.
5 **Movie:** *Rooster* (1982). Paul Williams.
9 **Movie:** *Return of Ben Casey* (1987)
11 *Dempsey and Makepeace*

2:15 a.m.
2 *Win, Lose, or Draw*

2:25 a.m.
7 News

2:30 a.m.
4 News
13 *Profiles of Nature*

2:40 a.m.
M **Movie:** *Malibu Bikini Shop*

2:45 a.m.
2 **Movie:** *They Only Come Out at Night* (1975). Jack Warden.
S **Movie:** *That Was Then, This Is Now*

2:55 a.m.
7 **Movie:** *Portrait of a Rebel* (1980). Bonnie Franklin.

3:00 a.m.
4 *Wil Shriner Show*
11 *Streets of San Francisco*
13 **Movie:** *Confession* (1937). Kay Francis.

3:10 a.m.
H **Movie:** *Volunteers*

4:00 a.m.
4 *Hit Squad*
9 **Movie:** *Mara Maru* (1952). Errol Flynn.
11 *Harry O*

4:10 a.m.
5 *I Love Lucy*

4:20 a.m.
M **Movie:** *The Name of the Rose*

4:30 a.m.
2 *Newsmakers*
4 *Matchmaker*
13 **Movie:** *Mannequin* (1937). Joan Crawford.
S **Movie:** *James Joyce's Women*

5:00 a.m.
2 **Movie:** *Men of the Dragon* (1974). Jared Martin.
4 *New Record Guide*
7 *Branded*
11 *U.S. Farm Report*
H **Movie:** *My Chauffeur*

5:30 a.m.
4 *New Wilderness*
5 *New Monkees*
7 *Greatest Sports Legends*
11 News

MON., FEB. 29

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Webster*
13 *Wild America*
21 *Newton's Apple*
31 Italian programming (concludes at 8)
H **Movie:** *The Beniker Gang*
M **Movie:** *Light of Day*
S **Movie:** *The Thief Who Came to Dinner*

6:30
5 *Family Ties*
7 News
11 *The Jeffersons*
13 *New Jersey News*
21 *Long Island Report*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 *Nightly Business Report*
21 *Contact: Long Island*

7:30
2 *Wheel of Fortune*
4 *Marblehead Manor*
5 *Current Affair*
7 *Hollywood Squares*
9 *Barney Miller*
11 News
13 *MacNeil/Lehrer*
21 *World of Survival:* "River Otter"
H *Fraggle Rock*

8:00
2 **Special:** *Superman's 50th Anniversary*
4 *Alf*
5 **Movie:** *For a Few Dollars More* (1965). Clint Eastwood.
7 *MacGyver*
9 *Evening Magazine*
11 *Hill Street Blues*
21 *Television:* "Drama." The television drama in the U.S. from the "Golden Age" of live drama through the present; also, a look at the popularity of American drama abroad.
31 *Dark Shadows*
H **Movie:** *Baja Oklahoma*
M **Movie:** *Stand by Me*
N **Movie:** *Mr. Love*
S **Movie:** *Gallagher's Wizard of Odd Leap Year Marathon*

8:30
4 **Special:** *Day by Day*
9 *Entertainment Tonight*
13 *Adam Smith*
31 *Eastenders*

9:00
2 **Movie:** *Bluegrass* (1987). Part II of II. Cheryl Ladd. (Part I, Sun., 2/28 at 9 p.m.)
4 **Movie:** *Police Academy 2: Their First Assignment* (1975). Steve Guttenberg.
7 **Movie:** *Perfect People* (1987). Lauren Hutton, Perry King. A middle-aged man and woman decide to change their looks by embarking upon an obsessive odyssey of diet, exercise, and plastic surgery.
9 *Morton Downey Show*
11 **Movie:** *Mass Appeal* (1984). Jack Lemmon.
13 *Television:* "Drama"
21 *Phenomenal World:* "The Vanishing Marshlands"
31 *All the World's a Stage:* "Mysteries: The Medieval Theatre." The paradox of Church disapproval in the underground theatrical traditions of the Dark Ages.

9:30
M **Movie:** *Out of Bounds*

10:00
5 9 News
13 *Eyes on the Prize*
21 *Survival Special:* "Lions of Etosha"
31 *Gordon Parks.* Portrait of the first black man to direct a major motion picture.
H **Movie:** *Dead of Winter*
N **Movie:** *Let's Make It Legal*
S *Gallagher's Marathon* (continued from 8 p.m.)

11:00
2 4 7 11 News
5 *M*A*S*H*
9 *Simon & Simon*
13 *Upstairs, Downstairs*
21 *Are You Being Served?*
31 *The Bombing of Osage Avenue*
M **Movie:** *Instant Justice*

11:30
4 *Best of Carson*
5 *Best of the Late Show*
7 *Nightline*
11 *The Honeymooners*
21 *TV Classics*
N *Dean's List*

11:35
2 *Hunter*

11:45
H **Movie:** *The Morning After*

MIDNIGHT
7 **Movie:** *Von Ryan's Express* (1965). Frank Sinatra.
9 *Entertainment Tonight*
11 *Star Trek*
13 *Mystery!: Inspector Morse*
21 *Nightly Business Report*
N **Movie:** *Dust*

12:15 a.m.
S **Movie:** *King of the City*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
9 *Carol Burnett*
21 *In Search of the Trojan War*

12:45 a.m.
2 **Movie:** *Confessions of a Married Man* (1983). Robert Conrad.
M **Movie:** *The Name of the Rose*

1:00 a.m.
5 *Natural Weight Loss*
9 *Joe Franklin Show*
11 *Twilight Zone*
13 *Monty Python*

1:30 a.m.
4 11 News
5 *Keys to Success*
13 *MacNeil/Lehrer*
H *Rodney Dangerfield*

2:00 a.m.
4 *Wil Shriner Show*
5 **Movie:** *Sabata* (1970). Lee Van Cleef.
9 *Home Shopping*
11 *Focus on Success*
S *Caesars 20th Birthday Celebration*

2:05 a.m.
2 News

2:15 a.m.
7 News

2:30 a.m.
11 *Keys to Success*
13 *Profiles of Nature*
H *Dennis Miller*

2:45 a.m.
7 **Movie:** *The Gatling Gun* (1972). Guy Stockwell.

3:00 a.m.
4 *Hit Squad*
11 *Streets of San Francisco*
13 *Nova*
M **Movie:** *She's 19 and Ready*

3:30 a.m.
4 *Matchmaker*
H *Jackie Mason*

4:00 a.m.
4 *New Record Guide*
11 *Harry O*
13 *Innovation*
S *John Lennon Concert Film*

4:15 a.m.
5 *I Love Lucy*

4:30 a.m.
4 *New Wilderness*
7 *The Avengers*
13 *Masterpiece Theatre: Fortunes of War*
H **Movie:** *Volunteers* (cc)
M **Movie:** *Cocaine Wars*

5:00 a.m.
4 *Slim Cooking*
11 *Focus on Success*
S *Gobots*

5:30 a.m.
4 *Getting in Touch*
5 *Kideo*
7 *Morning Stretch*
11 News
13 *Currents*

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TELEVISION

TUE., MAR. 1

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Webster*
13 *Degrassi Junior High*
21 *Newton's Apple*
31 Italian programming (concludes at 8)
H **Movie:** *Back to the Future*

6:30
5 *Family Ties*
7 News
11 *The Jeffersons*
13 *New Jersey News*
21 *Long Island Report*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 *Nightly Business Report*
21 *Contact: Long Island*
S **Movie:** *Playing for Keeps*

7:30
2 *Wheel of Fortune*
4 *She's the Sheriff*
5 *Current Affair*
7 *Hollywood Squares*
9 *Barney Miller*
11 News
13 *MacNeil/Lehrer*
21 *World of Survival*

8:00
2 *Candid Camera: The First 40 Years*
4 *Matlock*
5 **Movie:** *The Good, the Bad, and the Ugly* (1967). Part I of II. Clint Eastwood.
7 *Who's the Boss?*
9 *Evening Magazine*
11 *Hill Street Blues*
21 *Nova:* "Breast Cancer." Report on the latest research in the fight against breast cancer.
31 *Dark Shadows*
H **Movie:** *Project X*
M **Movie:** *Convoy*
N **Movie:** *Local Color*

8:30
7 *Growing Pains*
9 *Entertainment Tonight*
13 *Innovation:* "To Hear a Pin Drop." An examination of the noise that surrounds us and the damage it can cause to our hearing.
31 *Eastenders*

9:00
2 **Special:** *Miss U.S.A. Pageant*
4 *Hunter*
7 *Moonlighting*
9 *Morton Downey Show*
11 **Movie:** *King Solomon's Mines* (1985). Richard Chamberlain.
13 *Nova*
21 *Explore*
31 *Target*
S **Movie:** *A Nightmare on Elm Street, Part 3*

10:00
4 *Crime Story*
5 9 News
7 *Thirtysomething*
13 *Frontline:* "Let My Daughter Die." The complex moral and legal issues of euthanasia.
21 *Voices & Visions*
31 *Open All Hours*
H **Movie:** *Absence of Malice*
M **Movie:** *Raising Arizona*
N **Movie:** *Himatsuri*

10:30
31 *The Two Ronnies*

11:00
2 4 7 11 News
5 *M*A*S*H*
9 *Simon & Simon*
13 *Intercom:* "Gypsyland." Focuses on European gypsies and their culture, language, and nomadic lifestyle.
21 *Are You Being Served?*
31 **Movie:** *The Scarlet Pimpernel* (1934). Leslie Howard.
S **Movie:** *Quiet Cool*

11:30
4 *Tonight Show*
5 *Best of the Late Show*
7 *Nightline*
11 *The Honeymooners*
21 *To the Manor Born*
M *Comedy Experiment*

11:35
2 *Diamonds*

MIDNIGHT
7 **Movie:** *Broadway Danny Rose* (1984). Woody Allen, Mia Farrow. Allen is terrific as a pathetic, small-time manager who tries to boost the career of a has-been singer.
9 *Entertainment Tonight*
11 *Star Trek*
13 *The World at War*
21 *Nightly Business Report*
H **Movie:** *At Close Range*
N **Movie:** *Rider on the Rain*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
9 *Carol Burnett*
21 *Television*
M **Movie:** *Sid and Nancy*
S **Movie:** *Nightside*

12:45 a.m.
2 **Movie:** *Baron and the Kid* (1984). Johnny Cash.

1:00 a.m.
5 *All in the Family*
9 *Joe Franklin Show*
11 *Twilight Zone*
13 *Masterpiece Theatre: The Jewel in the Crown*

1:30 a.m.
4 11 News
5 *Get Smart*

1:40 a.m.
7 News

2:00 a.m.
4 *Wil Shriner Show*
5 **Movie:** *Adios Sabata* (1971). Yul Brynner.
9 *Home Shopping Overnight*
11 *Silent Tragedy*
H **Movie:** *A Night in Heaven*
S **Movie:** *The Killing Machine*

2:05 a.m.
2 News

2:10 a.m.
7 **Movie:** *Hannibal Brooks* (1969). Oliver Reed.

2:25 a.m.
M **Movie:** *The Long Dark Night*

3:00 a.m.
4 *Hit Squad*
11 *Streets of San Francisco*
13 *MacNeil/Lehrer*

3:25 a.m.
H **Movie:** *Back to the Future*

3:30 a.m.
4 *Matchmaker*

3:45 a.m.
S **Movie:** *Treasure Island*

4:00 a.m.
4 *New Record Guide*
11 *Harry O*
13 *Innovation*

4:10 a.m.
M **Movie:** *Convoy*

4:15 a.m.
5 *I Love Lucy*

4:30 a.m.
7 *The Avengers*
4 *New Wilderness*
13 *Upstairs, Downstairs*

5:00 a.m.
4 *Slim Cooking*
11 *Twilight Zone*

5:30 a.m.
4 *Getting in Touch*
5 *Kid Video*
7 *Morning Stretch*
11 News
13 *Tony Brown's Journal*
S **Movie:** *Long Day's Journey Into Night*

Weekend, February 27–28

SAT., FEB. 27

6:00 a.m.
4 *Joy of Gardening*
5 *Look at Me Now*
7 *World of Photography*
9 News
11 *Christian Science*
13 *Economics*
21 *The Story of English*
S **Movie:** *Six Weeks*

6:30 a.m.
2 *Patchwork Family*
4 *Abra Kadabra*
5 *World Tomorrow*
7 *Wild Kingdom*
9 *Comic Strip* (concludes at 9 a.m.)
11 *Planet of the Apes*
13 *New Jersey News*
M **Movie:** *So You Won't Talk?*

7:00 a.m.
4 *Kidsongs*
5 *Sylvanian Family*
7 *Uncle Waldo*
11 *Bravestarr*
13 *Frontline*
21 *Personal Finance*
H **Movie:** *Hockey Night*

7:30 a.m.
2 *Young Universe*
4 *Hickory Hideout*
5 *Star Com*
7 *King Leonardo*
11 *Bravestarr*

8:00 a.m.
2 *Furrytail Theater*
4 *Gummi Bears*
5 *Focus on Britain*
7 *Little Clowns*
11 *Hee Haw*
13 *Adam Smith's Money World*
21 *Business File*
M **Movie:** *One Crazy Summer*
S **Movie:** *Cattle King*

8:30 a.m.
2 *Muppet Babies*
4 *Smurfs*
5 *Get Smart*
7 *Pound Puppies*
11 *Puttin' On the Hits*
13 *Wall $treet Week*
H **Movie:** *Girls Just Want to Have Fun*

9:00 a.m.
5 *McCreary Report*
7 *My Pet Monster*
9 *Superman*
11 *Solid Gold*
13 *Washington Week*
21 *America*

9:30 a.m.
7 *Little Wizards*
13 *One-on-One*
M **Movie:** *Light of Day*
S **Movie:** *A New Kind of Love*

10:00 a.m.
2 *Pee-wee's Playhouse*
4 *Alf*
5 Wrestling
7 *Real Ghostbusters I*
9 *Fan Club*
11 *Soul Train*
13 *Firing Line*
21 *Planet Earth*
31 *Body Electric*
H **Movie:** *The Far Pavilions, Part III* (cc)

10:30 a.m.
2 *Mighty Mouse*
4 *Alvin*
7 *Real Ghostbusters II*
9 *America's Top Ten*
31 *State of the Arts*

11:00 a.m.
2 *Popeye & Son*
4 *Fraggle Rock*
5 *What's Happening?*
7 *Bugs Bunny*
9 Wrestling
11 *Star Search*
13 *Tony Brown's Journal*
21 *Brainstormers*
31 *Video Music Box*

11:30 a.m.
2 *Dennis the Menace*
4 *New Archies*
5 *Too Close for Comfort*
7 *Flintstone Kids*
13 *Open Mind*
21 *Victory Garden*
M **Movie:** *Airplane!*
S **Movie:** *Amadeus*

NOON
2 *Teen Wolf*
4 *Foofur*
5 *Charlie's Angels*
7 **Special:** *Olympic Winter Games* (concludes at 6)
9 *It's Dance*
11 Wrestling
13 *G.E.D. Preparation*
21 *Gourmet Cooking*
31 *Eye on Asia*
H **Movie:** *Quarterback Princess*

12:30
2 *Galaxy High*
4 *I'm Telling*
21 *This Old House*

1:00
2 *Young Universe*

4 *Dionne Warwick and Friends in London*
5 **Movie:** *You're Never Too Young* (1955). Jerry Lewis.
9 *New American Bandstand*
11 **Movie:** *The Howling* (1981). Dee Wallace.
13 *Motorweek*
21 *Frugal Gourmet*
31 *Images/Imagenes*
M **Movie:** *American Anthem*

1:30
2 *Guinness Records*
13 *Take Charge!*
21 *French Chef*
31 *In Black and White*
H **Movie:** *A Fine Mess*

2:00
2 **College Basketball:** Michigan vs. Iowa
4 *A Tribute to Eddie Robinson*
9 *Buck Rogers*
13 *Hometime*
21 *Joy of Painting*
31 *Television*

2:30
13 *French Chef*
21 *The Art of William Alexander*
S **Movie:** *Like Normal People*

3:00
4 *Heroes*
5 **Movie:** *Crack in the World* (1965)
9 *Knightrider*
13 *Great Chefs of the West*
21 *Rod and Reel*
31 *Eyes on the Prize*
H **Movie:** *No Retreat, No Surrender*
M **Movie:** *Bill Cosby Himself*

3:30
4 **Skiing:** *U.S. Pro Championship*
11 Wrestling
13 *The Frugal Gourmet*
21 *Motorweek*

4:00
2 **Golf:** Los Angeles Open
4 **College Basketball:** DePaul vs. Miami
9 *Knightrider*
13 *Nova*
21 *Woodwright's Shop*
31 *All About TV*

4:30
11 *Charles in Charge*
21 *This Old House*
31 *Cityscope*
H **Movie:** *Enemy Mine*
S **Movie:** *Six Weeks*

5:00
5 *Mission: Impossible*
9 *A-Team*
11 *T and T*
13 *Innovation*
21 *Degrassi Junior High*
31 *Polish Rendezvous*
M **Movie:** *East of Eden*

:30
Bustin' Loose
Newton's Apple
Doctor Who

:00
Frank Field's Medical st
7 News
What's Happening ow?
A-Team
Star Trek: The Next eneration
Nature

31 *European Journal*

6:30
2 4 7 News
5 *Small Wonder*
31 *Via Vienna*
H **Movie:** *Girls Just Want to Have Fun*
S **Movie:** *Mannequin*

7:00
2 News
4 *Fast Forward*
5 *Three's Company*
7 **Special:** *Olympic Winter Games* (concludes at 11)
9 *It's a Living*
11 *Cheers*
13 *Owl/TV*
31 *Computer Show*
M *Crazy About the Movies:* "James Dean"

7:30
2 *Wheel of Fortune*
4 *Throb*
5 *Family Ties*
9 *Mama's Family*
11 *Tales From the Darkside*
13 *Wild America*
21 *Blake's Seven*

8:00
2 *High Mountain Rangers*
4 *Facts of Life*
5 *Boys Will Be Boys*
9 **Movie:** *Somebody Up There Likes Me* (1956). Paul Newman.
11 **Movie:** *Urban Cowboy* (1980). John Travolta, Debra Winger.
13 *World at War*
31 *Upstairs, Downstairs*
H **Movie:** *The Morning After*
M **Movie:** *Light of Day*
N **Movie:** *Clockwise*
S **Movie:** *Heartburn*

8:30
4 *227*
5 *Women in Prison*
21 *Keep It in the Family*

9:00
2 *Houston Knights*
4 *Golden Girls*
5 *Beans Baxter*
13 *Mystery!: Inspector Morse*
21 *To the Manor Born*
31 *Secret Agent*

9:30
4 *Amen*
5 *Mr. President*
21 *Dad's Army*

10:00
2 *West 57th*
4 *J.J. Starbuck*
5 9 News
13 *Firing Line Special Edition:* "The Next First Lady." Wives of the presidential candidates discuss current issues and talk about the pressures of campaigning.
21 *No Place Like Home*
31 *Blake's Seven*
H *Dennis Miller*
M **Movie:** *The Annihilators*
N **Movie:** *Dark Waters*
S *Comedy Spotlight*

10:30
5 *WKRP in Cincinnati*
9 *Medical Journal*
11 News
21 *Butterflies*

11:00
2 4 7 News
5 *Taxi*
9 *Benny Hill*
11 **Movie:** *The In-Laws* (1979). Peter Falk.
21 *Monty Python*
31 *World TV Presents* (Chinese programming)
H **Movie:** *A Fine Mess*
S **Movie:** *The Best*

11:30
4 *Saturday Night Live*
5 **Movie:** *Butch Cassidy and the Sundance Kid* (1969). Paul Newman, Robert Redford. Delightful character study of two train robbers in the old West; wonderful performances by Newman and Redford; Oscar for best original score.
7 **Special:** *Olympic Winter Games*
9 *Morton Downey After Dark*
21 *Sgt. Pepper: It Was Twenty Years Ago Today*
M **Movie:** *Jumpin' Jack Flash*
N **Movie:** *A Streetcar Named Desire*

11:45
2 *D.C. Follies*

MIDNIGHT
7 News
13 **Movie:** *Duck Soup* (1933). The Marx Brothers.

12:15 a.m.
2 *Dom DeLuise Show*
7 **Movie:** *Fort Apache: The Bronx* (1981). Paul Newman.

12:30 a.m.
S **Movie:** *Manhunter*

12:35 a.m.
H **Movie:** *Eye of the Tiger*

12:45 a.m.
2 **Movie:** *Last Hours Before Morning* (1975). Robert Alda.

1:00 a.m.
4 *Showtime at the Apollo*
11 *Twilight Zone*

1:10 a.m.
13 *Film on Film:* "Shorts"

1:20 a.m.
M *Comedy Experiment*

1:30 a.m.
9 **Movie:** *Viva Villa!* (1934). Wallace Beery.
11 *Tales From the Darkside*

1:45 a.m.
5 **Movie:** *Across the Pacific* (1942). Humphrey Bogart.

2:00 a.m.
4 *Comedy Club*
11 News
13 **Movie:** *The Human Comedy* (1943). Mickey Rooney.

2:10 a.m.
H **Movie:** *The Return of the Living Dead*

2:20 a.m.
M **Movie:** *Pretty Smart*

2:30 a.m.
2 *Win, Lose, or Draw*
4 *Sea Hunt*
11 *Solid Gold*

2:35 a.m.
S **Movie:** *48 HRS.*

2:40 a.m.
7 **Movie:** *Dodge City* (1939). Errol Flynn.

2:58 a.m.
2 *D.C. Follies*

3:00 a.m.
4 *NCTV*

3:30 a.m.
2 News
11 **Movie:** *Dimension 5* (1967). Jeffrey Hunter.

3:45 a.m.
5 *Love Your Skin*
H **Movie:** *The Morning After*

3:50 a.m.
M **Movie:** *Light of Day*

4:00 a.m.
4 **Movie:** To be announced
9 **Movie:** *Fastest Gun Live* (1956). Glenn Ford.
13 *Jacob Lawrence: American Artist*

4:15 a.m.
2 **Movie:** *Nightmare at Pendragon's Castle* (1978). George Hamilton.
S **Movie:** *Like Normal People*

5:00 a.m.
4 *Ben Casey*
7 *Ebony/Jet Showcase*
13 *Wonderworks Special*

5:30 a.m.
7 *New York Views*
11 News
H *Cinema Workshop*

SUN., FEB. 28

6:00 a.m.
4 *American Ski Week*
5 *Hour of Power*
7 *Insight*
9 News
11 *Christopher Close-up*
13 *Wonderworks Special*
H **Movie:** *Where the River Runs Black*
M **Movie:** *The Odd Couple*
S **Movie:** *Ape and Super-Ape*

6:15 a.m.
11 *Davey and Goliath*

6:30 a.m.
2 *Community*
4 *New Wilderness*
7 *Christopher Close-up*
9 *Keys to Success*
11 *Christian Science*

7:00 a.m.
2 *Young Universe*
4 *First Estate*
5 *Jimmy Swaggart*
7 *Faith for Today*
9 *Point of View*
11 *Hour of Power*
13 *Sesame Street*
21 *The Constitution*

7:30 a.m.
2 *Way to Go*
4 *Headlines on Trial*
7 *This Is the Life*
9 *Sunday Mass*
11 *World Tomorrow*
S *The Almost Royal Family*

8:00 a.m.
2 *For Our Times*
4 *Visiones*
5 *Sunday Mass*
7 *Tiempo*
9 *Funtastic World*
11 *Ever Increasing Faith*
13 *Mister Rogers*
21 *Sesame Street*
31 Italian programming (concludes at 2)
H *Fraggle Rock*
M **Movie:** *Kismet*

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MAURICE

TELEVISION

8:30 a.m.
2 *Community*
4 *Positively Black*
5 *Woody Woodpecker*
7 *Sunday Home Show*
13 *Mister Rogers*
H *Seabert*
S *Brother Tough*

9:00 a.m.
2 *Sunday Morning With Charles Kuralt*
4 *Sunday Today*
5 *D.J. Kat*
7 *Like It Is*
11 *Visionaries*
13 *Sesame Street*
21 *Owl/TV*
H **Movie:** *Nothing in Common*
S *Shelley Duvall's Tall Tales & Legends*

9:30 a.m.
7 *Business World*
11 *Captain Power*
21 *Reading Rainbow*

10:00 a.m.
5 *Dr. Science*
7 *David Brinkley*
9 *Steampipe Alley*
11 *New Gidget*
13 *Owl/TV*
21 *Tony Brown's Journal*
M **Movie:** *The Mission*
S **Movie:** *Assassination*

10:30 a.m.
2 *Face the Nation*
4 *Meet the Press*
5 Wrestling
11 *Love Boat*
13 *Square One TV*
21 *Inside Albany*

11:00 a.m.
2 *Wall $treet Journal*
4 *McLaughlin Group*
7 *News Conference*
9 *Knightrider*
13 *Degrassi Junior High*
21 *Washington Week*
H **Movie:** *Rocky IV*

11:30 a.m.
2 *Newsmakers*
4 *News Forum*
5 **Movie:** *Tarzan's New Adventure* (1936). Bruce Bennett.
7 *Siskel & Ebert & the Movies*
11 *At the Movies*
13 *Rockschool*
21 *Wall $treet Week*
S **Movie:** *Help!*

NOON
2 **Basketball:** Boston vs. Detroit
4 *Essence*
7 **Special:** *Olympic Winter Games* (concludes at 11 p.m.)
9 **Movie:** *Streets of Fire* (1984). Michael Pare.
11 **Movie:** *We're Fighting Back* (1981). Kevin Mahon.
13 *Washington Week*
21 *Adam Smith*

12:30
4 *Fight Back*
13 *Inside Albany*
21 *Wild America*
H *A 60s Reunion With Bill Graham*
M **Movie:** *Labyrinth*

12:45
5 **Movie:** *Woman of the Year* (1942). Katharine Hepburn.

1:00
4 **Special:** *Making of a Holiday*
13 *Symposium*
21 *Nature*
S **Movie:** *A Hard Day's Night*

1:30
H **Movie:** *Haunted Honeymoon*

2:00
4 *Sportsworld*
9 **Movie:** *The Philadelphia Experiment* (1984). Nancy Allen.
11 **Movie:** *An Eye for an Eye* (1981). Chuck Norris.
13 *Voices & Visions*
21 *Masterpiece Theatre: Fortunes of War*
31 *Voices & Visions:* "Hart Crane"

2:30
2 **College Basketball:** Syracuse vs. Kentucky
M **Movie:** *Mannequin*
S **Movie:** *Uncle Tom's Cabin*

3:00
5 **Movie:** *The Autobiography of Miss Jane Pittman* (1974). Cicely Tyson. Tour de force performance by Tyson as a 110-year-old black woman recounting the black experience from the Civil War to the civil rights movement; winner of nine Emmy Awards.
13 *Rodgers & Hammerstein: The Sound of American Music*
21 *Brainstormers*
31 *Washington Week*
H **Movie:** *P.K. and the Kid*

3:30
21 *Lap Quilting*
31 *Faces of Japan*

4:00
4 **College Basketball:** Duke vs. Georgia Tech
9 **Basketball:** Knicks vs. Denver
11 **Movie:** *2010* (1984). Roy Scheider.
21 *Great Chefs of the West*
31 *Tony Brown's Journal*
M *Comedy Experiment*

4:30
2 **Golf:** Los Angeles Open
13 *Television*
21 *Madeleine Cooks*
31 *World Chronicle*
M **Movie:** *China Syndrome*
S **Movie:** *Clue*

4:45
H **Movie:** *Where the River Runs Black*

5:00
5 **Movie:** *Columbo* (1977). Peter Falk.
21 *Nova*
31 *Hello Jerusalem*

5:30
13 *Currents*
31 *Looking East*

6:00
2 4 News
11 **Movie:** *Body Heat* (1981). William Hurt.
13 *Wonderworks Special*
21 *Wonderworks*
31 *U.S. Nippon Newscope*

6:30
2 4 News
5 *America's Most Wanted*
9 **Movie:** *Rollerball* (1975). James Caan.
H **Movie:** *The Outlaw Josey Wales*
M *The Actors: Jack Lemmon*
S **Movie:** *Ernest Goes to Camp*

7:00
2 *60 Minutes*
4 *Our House*
5 *21 Jump Street*
7 **Special:** *Olympic Winter Games* (concludes at 11 p.m.)
21 *Degrassi Junior High*
31 *U.S. Nippon Sunday Theatre*
M **Movie:** *The Odd Couple*

7:30
21 *A House for All Seasons*

8:00
2 *Murder, She Wrote*
4 *Family Ties*
5 *Werewolf*
11 *Star Trek: The Next Generation*
13 *Nature*
21 *This Old House*
31 *Automania*
N **Movie:** *The Mission*
S **Movie:** *Duet for One*

8:30
4 *My Two Dads*
5 *Married With Children*
21 *Hometime*
31 *Growing a Business*

9:00
2 **Movie:** *Bluegrass* (1987). Part I of II. Cheryl Ladd, Brian Kerwin. (Part II, Mon., 2/29 at 9 p.m.)
4 **Movie:** *Perry Mason: The Case of the Avenging Ace* (1987). Raymond Burr.
5 *Tracey Ullman Show*
9 *Benny Hill Special*
11 *Lifestyles of the Rich and Famous*
13 *Masterpiece Theatre: Fortunes of War*
21 *Nature*
31 *Window on World TV*
H **Movie:** *Rocky IV*
M **Movie:** *The Mission*

9:30
5 *Duet*

10:00
5 9 News
11 *Perry Mason*
13 *Golden Years of Television*
21 *Mystery!: Inspector Morse*
S **Movie:** *Assassination*

10:15
N **Movie:** *My Beautiful Laundrette*

10:30
5 9 Sports
13 *Executive Stress*
H **Movie:** *Stewardess School*

11:00
2 4 7 11 News
5 *Friday the 13th*
9 *Entertainment This Week*
13 *Surreal Eye:* "Warhol"
21 *The Casebook of Sherlock Holmes*
31 *Chuck Davis*

11:05
M **Movie:** *Stripped to Kill*

11:30
7 News
11 *The Honeymooners*
21 *Black Champions*
S *Coast to Coast*

11:45
2 Sports

MIDNIGHT
2 *Rockford Files*
4 Sports
5 *9 to 5*
7 **Movie:** *Sessions* (1983). Veronica Hamel.
9 *Dallas*
11 *Star Trek*
13 *Great Performances*
H *America Undercover:* "Do the Guilty Go Free?"
N **Movie:** *Hard Traveling*

12:30 a.m.
4 *Howard Cosell's Speaking of Everything*
5 *Kojak*

12:35 a.m.
M **Movie:** *Highlander*

1:00 a.m.
2 *Win, Lose, or Draw*
9 *Dallas*
11 *Odd Couple*
H **Movie:** *The Kindred*
S **Movie:** *Crocodile Dundee*

1:30 a.m.
2 *Win, Lose, or Draw*
4 *Hardcastle & McCormick*
5 *Naked City*
11 News
13 *Ernie Andrews: Blues for Central Avenue*

2:00 a.m.
2 News
7 **Movie:** *Too Far to Go* (1979). Michael Moriarty.
9 *Home Shopping*
11 *At the Movies*

2:30 a.m.
4 *Bob Uecker Sports Show*
5 *Foster Parents Plan*
11 **Movie:** *The Unsinkable Molly Brown* (1964). Debbie Reynolds.
13 *Blind Tom*
M **Movie:** *Used Cars*

2:35 a.m.
H **Movie:** *Only When I Laugh*

2:40 a.m.
S *It's Garry Shandling's Show*

3:00 a.m.
4 *Visiones*
13 *Rockschool*

3:10 a.m.
S *Gallagher's Overboard*

3:30 a.m.
4 *First Estate*
5 *Save the Children*

3:55 a.m.
7 **Movie:** *Bronk* (1976)

4:15 a.m.
S *Shelley Duvall's Tall Tales & Legends*

4:25 a.m.
M *Private Practices: The Story of a Sex Surrogate*

4:35 a.m.
H **Movie:** *Reform School Girls*

5:00 a.m.
11 *Twilight Zone*

5:15 a.m.
S **Movie:** *Ernest Goes to Camp*

5:30 a.m.
4 *Slim Cooking*
7 *Morning Stretch*

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New York Travel is a weekly feature. **Special rates effective with January 4, 1988 issue:** $27.00 per line, one-time ad; $26.50 per line, four-time ad; $25.75 per line, seven-time ad. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. Minimum ad, two lines. Add $15.00 for NYM Box Numbers. Display classified ads are available at $400 per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received every Monday for issue on sale the following Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Travel Section**, Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017 or call 212-971-3155. ***Contact Diane Woodstock for billing procedures and advertising information.*** All ads accepted at the discretion of the publisher.

2
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Adventure '88
Rallye-Raid

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Ask for Diane Woodstock

Source: 1987 SMRB.

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New York Health And Fitness is a weekly feature. **Rates effective with the January 4, 1988 issue:** $40.00 per line, one-time ad; $35.00 per line, four consecutive ads; $30.50 per line, seven consecutive ads. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad, two lines. Add $15.00 for NYM Box Numbers. Display classified ads are available at $425 per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received every Monday for issue on sale the following Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Health And Fitness Section,** Classified Department, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017, 212-971-3155. **Contact Ray Alvin or Mike Fazio for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

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Moishe's, 24 Hours, Last-Minute Jobs—Big and small jobs with storage. Pick-up and delivery. Complete packing service. Packing boxes delivered free. T10674. 1627 Second Ave. NY, 212-439-9191.

MODEL MOVING
Created by a former teacher/social worker and composed of multi-talented actors, artists and other creative performers, **MODEL MOVING** is dedicated to setting "a standard of excellence." **Featuring:** a complete packing/handyman service, 24-hr/last-minute service, excellent references, free 1 mo. storage, free insurance, free wardrobe use & free box del. So, for a **'MODEL Move'** call **MODEL MOVING 212-505-7171.** DOT 11296. 900 Broadway.

Continued on next page.

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LICENSED MOVER

MOISHE'S
MOVING & STORAGE
439-9191
ASK A FRIEND!
LOCAL AND LONG DISTANCE
MINI-STORAGE
DOT T 10674 1627 Second Ave. ICC MC 176990

Rainbow Movers Inc.—Since 1977. Art, home, office, packing, storage, all supplies, free est. 212-431-8551. DOT 1747.

Hud Movers—3 men/large truck $50/hour. 718-461-0428,9 No. 281. 264 10th Avenue, NYC 10001.

VAN GOGH MOVERS
All our men have concave backs and a highly developed sense of aesthetics. No. 895. 126 Wooster St, NYC. **212-226-0500.**

T-10860
NOAH'S ARK MOVING CO. INC.
LOW $$!
FAST • RELIABLE
STORAGE • PACKING
160 W. 71 St.
874-1313

West Side Movers—Fine art, antiques, packing, boxes, pads, dollies, bubble wrap. Free delivery. 644 Amsterdam Ave. NYC. 212-874-3866. DOT 670.

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If you're looking
For a different mover this time, you didn't use **Big Apple Moving & Storage** last time. American Red Ball Agent, "The Red Carpet Mover". 92 St. Marks Pl. 212-505-1861. No. 1839. MC/VI.

LAST MINUTE **ODDY'S** **MOVING & STORAGE**
if **QUALITY** is on your mind!!!
if **BUDGET** is a question!!!
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24 HOUR SERVICE #DOT-T-11192
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Santini Van · Agent For Mayflower
Local, Long Distance, Worldwide Relocation. Elite service our specialty since 1912. T895, ICC MC2934. NYS, **212-829-7500**, outside NYS, **800-221-8005.**

Muller Moving—Local, long-distance, FLA, CAL. Moving supplies. Mastercard, Visa, Diners Club, American Express. DOT 1847. 109 E 2 st. 212-674-6631

When It's Your Move...
Move With The Best.
SHLEPPERS
Packing Storage Boxes
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Samson Moving And Storage—Professional packing. Careful movers. Reasonable prices. Free estimates. 311 E. 60 St. NYC DOT T10303. 212-752-5040.

"Faster On The Job"
"More Careful Than The Others..."
SuperMen
Experienced Supermovers. 7 days service.
Packing, storage, boxes. Low rates.
For free estimate: **212-724-0003**
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NATIONAL VAN LINES, INC.
Long Distance Movers. Call Van Gogh Movers, N.Y. Agent for free cost survey. ICC No. MC42866. **212-226-0500.**

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· PIANOS, ART, ANTIQUES
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Rosa's Limousine—Ultimate in service! TV/VCR, phone, bar. 24 hrs 212-307-7222.

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I've Got The Longest One!—Seats 10. Other Limos From $24. 718-520-0075.

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Local or Out-Of-Town; Sight-Seeing; Theatre; Shopping. Hourly Calls $16. To: LAG $15, JFK $23, NWK $25, and up.
24 Hours. **212-645-9888** AMEX

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Luxury cars at less than taxi rates!
$15 LaGuardia • $22 JFK
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Sedans $15/hr • Limos $30/hr
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· Stretch limos with phone/bar/TV, $29/hr.
· Elegant, formal limousines, $25/hr.

1988 Lincoln Stretches—TV/VCR, bar, $30/hr. Luxury Vans. AX/MC/VI. Corp, barter acct's. 718-318-1169, 914-426-3254

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Catering to small & mid-sized corps, residents, hotels. **Large fleet Lincoln Town Car sedans** (2-way radios). From Man,-LAG $24, JFK $34, NEW $39, local $12 min/hrly $27. Corp & reserv welcome. **Voted Retailer of Mo.: Inside Retailing Mag. Elected member: Chamber of Commerce. 24 hrs:** 212-629-8700 718-657-1101 1-800-34CREST MC/Vi/AX **Stretches also**

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Northern Blvd, Nassau **516-487-6666**
Free phone **1-800-634-3666**

Relax With A Health Massage—Studio/hotel service avail. E 86 St. 212-249-2594

European Masseuse & Nurse—At E.88 St. Formerly at 79th. Studio/res. 212-876-1747

A Massage Fit For Royalty-International masseuses. Open Sunday 212-751-4786.

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Studio/hotel/residential.
Superb massage, by appt. **212-826-8814.**

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Enjoy a relaxing massage with a touch of distinction. Hotel Service available by appointment - **(212) 957-8401.**

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SUNRISE SALON
Shiatsu, Swedish Massage
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Of a mature lady. Warm, considerate.
Private. E 50. 10-10pm. **212-980-8172**

O. Lee—Shiatsu/Swedish miracle massage. Studio/hotel. Call 212-316-5569.

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Reduce Stress · Relieve Fatigue
Swedish massage - No sex calls.
37th St. & Broadway. 212-869-4346.

For The Special People!-Be a V.I.P.
Enjoy pine bubble bath and massage.
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Shiatsu, Acupressure, Shower
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East 64th Street—Excellent, professional Swedish massage. 212-838-8380

SALON FARMINGDALE
Shiatsu, suntan, sauna, showers.
516-293-7382. 9am-12mid, Mon-Sat.

Grand Opening. Private, by appt. only.
Shogun · 516-484-3131
Professional Shiatsu, Jacuzzi.

GRAND OPENING
Sauna · Showers · Shiatsu
LIE exit 64. 516-654-9135

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HOLISTIC CENTER
Acupressure, Suntan, Shower
Near Bayside train sta. **718-279-3502**

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Relax your tension with a great massage.
Studio, Hotel, Residential. 212-472-1138.

Sophisticated European Lady.
Luxurious surroundings.
Residential/hotel. **212-262-4537.**

L.I. · 516-796-4545 · Mon-Sat. 9am-7pm—Swedish/shiatsu/whirlpool/steam/shower.

Roslyn, LI—Relax and unwind in hands of Swedish therapists. 516-484-1651.

Alma—Gentle massage! Studio/hotel/residential. Amex/Vi/MC. 212-570-5478.

Salon Mama! **Grand Opening!**
Sauna/shiatsu. Excellent massage.
516-466-0766

Lex Studio—Shiatsu/Swedish. East 35th Street. 212-779-1525. By appointment.

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NIPPON SALON
Professional Shiatsu & Swedish Massage
Hotel/Residential. **212-265-8796.**

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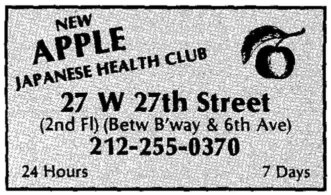
The ultimate in elegance & relaxation.
Hotel service available. **212-582-6272.**



NEW APPLE
JAPANESE HEALTH CLUB
27 W 27th Street
(2nd Fl) (Betw B'way & 6th Ave)
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24 Hours 7 Days

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Midtown. Hotel/residential.
All major credit cards. 212-983-4389.

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Grand Opening. Experienced, attractive masseuses. By appt. only. **212-486-2014.**

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Swedish massage/herbal bath.
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Mature, Classy Lady—Massage to help you float through your day. Studio/hotel/residential. **212-629-3835.**

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Will give you a superior massage. Studio hotel/residential available. **212-629-3835.**

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Tokyo Spa · 516-794-1646—Long Island. Excellent shiatsu/Swedish massage.

Grand Opening
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Paradise On Earth!
Excellent Shiatsu.
Beautiful Oriental Hostesses.
718-476-2561
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24 HOURS - 7 DAYS

Sue Studio—Swedish and Shiatsu massage by appointment only. 212-826-9807.

Masseur—Swedish/Shiatsu. Align, reduce, increase functions. 212-475-3528.

Mid-Island Salon—Massage with a joyous touch of the Orient. 516-933-7373.

MASSAGE/THERAPEUTIC

N. 5th AVE.—Japanese Shiatsu massage, sauna, steam. For men & women. $40. AX. 212-481-1177/8.

Expert Swedish—Medical. Ladies welcome, Jean. 212-750-8947, 365 days

KOBE 56 - JAPANESE SHIATSU
Massage for men & women, Mon.-Sat.
11am-12mid **(212) 586-0555, 245-9326.** AE

Wm. Cohen—Quintessential Swedish/shiatsu, feel your best. E.72 - 212-737-8717

Continued on next page.

STRICTLY PERSONALS

Continued from previous page.

MASSAGE/THERAPEUTIC

Mano Matthews—Dancers/sports massage also. W.73. 212-724-0717, 787-1883.

Feel Alive—Deep muscle/therapeutic Swedish/Shiatsu. Call Joyce 212-696-0043

Japanese Health Club—212-307-0666, 765-2845. Massage, sauna, steam. AX.

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Wedding Coordinator—I bring it all together. 212-593-3201

PETS

Cat Sitters Service Of NY, Inc.—Cat care in your home - Bonded. 212-362-2175.

Catcare—Cat-sitting in your home. Bonded. West: 947-6190; East: 838-2996.

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Parties/Public Relations—Photographer avail. Experienced, reliable. 718-520-8113.

Best Wedding Value—Both formal and candid. Karen Milliken. 212-689-6123.

"Photo, A Must. Photo Gets A Reply"
Photos For Personals. **212-807-8232**
Ask about our video personals.

NEW YORK'S Classifieds—Make your business do more business. 212-971-3155.

THE NUDE YOU
Ever dreamed of having a private portfolio of yourself in the nude? Museum-quality work by Parisian female photographer. Women only. **Marie-Claire. 212-473-1566.**

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A Winning Resume—Immediate impact is the key. Free Advice. 212-481-0588.

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Resumes Plus—Career direction, etc. 437 Madison Ave, 36th floor. **212-661-2140.** Outside NY: **1-800-437-PLUS.** 7 days.

Resumes: While-U-Wait!!—Low Prices, Typeset, Midtown; 212-980-6021

Resumes $25 Typeset While-You-Wait
Mail box etc. introduces quik type.
217 E. 86 St. 212-996-7900

The Correct Image—Resume/Career Service. Rita Williams. 212-953-0118.

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For The Person On The Go
We are there to grocery shop,
pick up dry cleaning or that special
gift..."You Name It". **718-266-0847**

From $10.00 A Month—24 hr answering and mail services. Action 212-279-3870

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Surrogate Therapy—Shyness, fear of failure, premature ejaculation, impotency. Supervised surrogate program. Call for private, free evaluation.
Mon-Fri. 10-8, Sat. 8:30-3:30.
212-EX1-1637.

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Explore unusual role-play.
By appointment only. **212-246-6325**

Achieve Sexual Goals—With a trained, caring surrogate. Psychotherapy supervision available. 212-953-6925.

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Escapist COMPULSIONS Explored.
Role-playing, 150 unusual dramas.
PhD. 7 days. 11am-10pm. 212-475-3377.

Institute For Sexual Dysfunctions—Offering guaranteed, permanent cure for premature reaction/impotence in one 3 1/2 hour session. 100% Success. Female Phd., practicing 16 years. Insurance accepted. 212-689-9717, 11AM-1PM.

Women: Quit Hurting!—Has falling in love meant being in emotional pain sooner or later? A dynamic new group is now forming under the leadership of an experienced, state-licensed psychotherapist. Group text: Women Who Love Too Much. If you want to overcome this problem, call 212-755-0929. We can't do it alone. Excellent references.

Sex Therapy—With surrogates. 11am-7pm, 7 days. Insur. W.54th 212-957-1098

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Surrogate therapy. Private & Confidential.
Female counselor. **516-482-2617**

Psychotherapist—Explore all subjects. Role playing - 24 hrs. 516-422-2404.

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Hypnosis · Counseling For Weight,
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Dr. Winter, 230 E. 52 St. **212-371-6647**

Metropolitan Psychotherapy Services
Therapy & Hypnosis for individuals &
couples: **(212) 679-5615; (718) 638-8113**

Hypnosis! Self-Hypnosis!—Weight! Sex! Smoking! Memory! J. Walman. 755-4363.

Therapeutic Hypnosis—Weight, Smoking. Phobias. Sessions by PhD. 420-9017.

TRUCKER

Light Panel Truck—Local, long distance. Reasonable. 212-679-6423 anytime.

Men With Van—Anytime, low rates, reliable. 15' truck & van. 212-223-0363.

Physical Matters Co.—Fully-equipped, expert movers. Local, long distance, free est., storage. Mike, 718-972-3451.

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Steve Greenberg Video—When you want the very best! 212-627-7076.

Video Image Production—TV professionals for any event. 212-744-4337

Videoccasions Inc.—Let us create an unique, personalized video for you!! Great surprise gift for family, friends - or business events 212-744-6905

20th ANNIVERSARY NEW YORK

Celebrate With US!

April 4, 1988
OUR TIMES
From 'The Me Decade' to The Greed Decade
On Sale: March 28. Ad Close: March 22.

Call NEW YORK'S
Working Classifieds
For information on special advertising rates for the April 1988 issues.
212-971-3155
9:00 am · 5:30 pm. Monday · Friday.

INSERTION ORDER
FOR CLASSIFIED ADVERTISING & STRICTLY PERSONALS

There are approximately 36 characters per line. (Count each letter, space or punctuation as one character). Use punctuation marks for proper sentence structure. Minimum ad size is two lines. Ads with phone numbers must include area code. Special placement is $50. Deadlines are Monday at 5 PM for issue on sale the following Monday.

TOWN AND COUNTRY ads are $27.00 per line (Flat Rate).

TRAVEL ads are $27.00 per line for a one-time order; $26.50 per line for a four-time order; $25.75 per line for a seven-time order.

MAIL ORDER, HEALTH AND FITNESS and SERVICES AND SALES ads are $40 per line for a one-time order; $35.00 per line for four consecutive weeks; $30.50 per line for seven consecutive weeks.

Name ______________________________

Street Address ______________________________

City ____________ State ____________ Zip ______________

Home Phone (for our records only) ______________________________

Payment: Check ___ M.O. ___ MasterCard ___ Visa ___ AmEx ___ Card Number ____________

Exp. Date ________ Signature ______________________________

Ad copy:

Please place my ad under the following heading ______________________________

Please place the following ________ line ad ________ time(s), starting in the ________ issue. (On sale ________.)

Classified Advertising Dept.

New York Magazine, 755 Second Avenue, New York, NY 10017

STRICTLY PERSONALS

Strictly Personals is a weekly feature. **Cost is $28.00 per line, 2-line minimum.** 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Limited abbreviations. The first 3 words are set in bold print followed by a dash. Add $15.00 for NYM Box Number. Please leave space for 10 characters at the end of your ad to print your box number. Check or money order must accompany ad order. First page placements (for a production cost of $50.00) and all other Strictly Personals ads are placed on a first-come-first-served basis, depending in availability of the issue. To place an ad by mail send to: New York Magazine, 755 Second Avenue, New York, NY 10017. Phone orders accepted with American Express, MasterCard or Visa. Call 212-971-3155. All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions.** When replying to a Strictly Personals ad, address your response to New York Magazine (followed by the box number to which you are responding), P.O. Box 4600, New York, NY 10163. **Do not send or deliver responses directly to the magazine. Responses are forwarded continuously for six weeks after the ad is published.** Sending advertising circulars to Strictly Personals advertisers is not permitted.

NEW!
Address Your Response This Way:

Box
Number

New York Magazine,
P.O. Box 4600
New York, New York 10163

Beautiful, Talented Artist—Illustrator-designer, dark-haired, 35, slender, dynamic, warm and caring with diverse interests. Looking for a "masterpiece". You should be an intelligent, successful, creative, handsome, affectionate, honest man with a sense of humor. Preferably under 40, non-smoker. If this illustrates you, send note/phone/photo. NYM M088

Businessman/Intellectual—CEO/Ivy grad/philosopher/historian/international backgammon player, mid 50's. Love France, Italy, great museums, cathedrals and great restaurants. Looking for extremely intelligent, intellectually stimulating woman, 30-45. Bio/phone. Photo please. NYM B144

You Found Me—Good-looking guy, 29, sophisticated, charming, well-educated, real estate entrepreneur. I especially enjoy movies, the ocean, art, sunsets and having city and country residences. Life is complete except for you. Photo. NYM S555

Widow Seeks Widower—Very pretty, in-shape, well-educated, financially secure Jewish widow, 49, now ready for caring, close relationship with Jewish widower, 48-60. I would like to enjoy good restaurants, concerts and theater with you. Please be physically fit, financially secure and tell me about yourself with short bio and home phone number. NYM B219

Romantic Feminist Man—35. A faithful friend, a provocative mind, a fit and handsome body, a sweet and playful partner, seeks woman who gives with pleasure, receives with joy. NYM B223

Tara—"I'll never leave here again."...Dear Rhett, do you read these words and see your Scarlett? Is she 36, attractive, secure, laughs very easily and unattached? She is only a letter and photo away. All replies acknowledged. NYM S681

Just Imagine—A very romantic, affectionate, unpretentious president of large corporation, very good-looking multimillionaire, mid 30's, highly athletic, Jewish, funny...met you? - A sincere, affectionate, beautiful lady with depth, 31 or less, non-smoker, and we share marriage and a profoundly romantic and magical life style? Just imagine! Photo required for reply - will exchange. NYM M128

Never Married Woman—36, hopes to revitalize Jewish European nuclear family. Seeks male counterpart. NYM B246.

Handsome, Successful Male—5'10", 47, searching for that extra-special lady for a one-on-one relationship. She is a very attractive, bright, sensual woman, 30 plus, who is now ready for a best friend and lover. Photo a must for reply. NYM S689

Want It All?—Beautiful, classy, educated, successful woman, who is also athletic, slim and has a great personality, is looking for an equally special man. I am an incredibly young 40, divorced with two terrific kids and receptive to the idea of another. I love my life but know that the right relationship can make it even more wonderful. If you are loving, educated, fun, successful, athletic and are also tall, handsome and not afraid of commitment, then your search for just the right woman may be over. Let's start enjoying all the good things that are even better when shared. This is your chance to find what so far has eluded you. Send photo/phone, no smokers please. NYM T344

Downtown Style—My taste runs more to artists than investment bankers. A very successful and highly compensated lawyer, slim, 36, 5'11". I value books, jazz, theater and dance. I seek a beautiful, slim woman with an easy smile, a generous spirit and liberal political views. Photo/note. NYM B176

Do You Believe In Magnetism?—Thin/pretty/unconventional, 28 - seeks to attract tall/handsome man, 28-35. Into skiing, weekend getaways, the beach. Photo/sense of humor a must. NYM M085

Man About Town—Sophisticated yet down-to-earth, extremely successful CEO, fit, stylish and truly handsome, 43, 5'7", 145. Comfortable in tuxedo or jeans. Sterling qualities including a sense of humor and loyalty. Never married but willing to try anything once. I'm seeking a mature, secure, sensitive, vibrant, romantic woman to make happy forever. Photo/note, will exchange. NYM S661

Male, 40—Tall, athletic, bright. Seeks tall, attractive, funny professional female (early 30's), for serious/romantic events. Photo. NYM S664

1 Plus 1 Equals 3—Healthy, wealthy, tall Jewish man, 49, seeks tall, healthy, wholesome woman, 28-40, for commitment, home and family. Photo/note. NYM B193

Attractive, Warm, Sensitive—5'6", 35, Jewish female. Seeking attractive Jewish male, 32-42, possessing insight to share vulnerabilities, intelligence to share witty banter, versatility to share city lights and country inns, and sincerity to explore possibilites for serious relationship. POB 4446 Great Neck, NY 11022

Warm And Sincere—Handsome white male, 28, 6'1", who enjoys outdoor activities, movies, dancing and the simple pleasures of life, seeks an attractive female, 21-27. Note/phone. NYM B006

Pretty Entrepreneur—Smart, sexy, creative, young 40's, intrigued by real estate, seeks warm-hearted businessman, 50's, for romantic catalyst. POB 6363, NYC 10128

Slim, Beautiful Woman—34, 5'7", bright, kind, varied. Seeks male: good looks, "gem in the rough" thinker, athletic, 60's values, secure, fun. NYM B048

Successful Interior Designer—At 45, a stylishly handsome, healthy, fit and enthusiastic NYC man, enjoying life's rewards and seeking a NYC kindred spirit. You're 30-40, a fashionable, slim, sensual, affectionate and energetic corporate or self-employed lady who thrills at the business success she has achieved and seeks a man who will not be threatened by that success. Note/photo/phone. NYM M046

Shapely, Lovely—Down-to-earth psychologist, 35, seeks a man of quality with pizzazz, who is sensitive and self-aware, for life's pleasures and lasting involvement. Photo. NYM B191

YOU'RE SINGLE! YOU'RE SUCCESSFUL!
YOU'RE READY TO SETTLE DOWN!

You give yourself the best of everything; you have a good position, you stay in shape, you dress nicely, you live nicely. You're in control! Why then, when it comes to finding "the" love in your life do you leave it to chance and risk everything (including your health)?

For 20 years I have attracted the most eligible singles. Successful people, with busy schedules who value their time, have asked me to help them find that *special someone. I have introduced* thousands of successful singles and have counted over 6,000 marriages.

How about you? If you give yourself the best of everything, and want to take control of this very important aspect of your life. I will introduce you to the type of people you should be meeting and then help you find that person who is right for you. Isn't that what you really want? Call for a very private and confidential appointment.

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New Jersey
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Morristown
New Jersey
201 984 0072

Beverly Hills, CA
213 272 8743

Tel-Aviv, Israel
03 204428

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01 491 0216

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Personal Qualities Inc.
Major Credit Cards

Tall, Dark And Handsome—29-year-old Jewish MD, fun-loving, sensitive, romantic. Seeking a gorgeous, bright, special Jewish woman, in her 20's, to make my life complete. Photo/phone a must. NYM B104

Athletic, Cerebral, Handsome—Great eyes, body, NY doctor, 30, 5'10", wants attractive woman, good body, confident enough about herself and career so she can be open and sharing. Into literature, theater, animals. NYM S672

Handsome, Intelligent—24, 5'10", Ivy-educated male. Seeks warm, bright, attractive female, 23-28, for fun and romance. Photo/note/phone. NYM S682

Guys I Like—Are afraid to ask me out. I'm not your average woman but I'm looking for a regular guy - the type I intimidate (at first) with my looks and my brains. My looks? Think Madonna, think Jamie Lee Curtis. My brains? Oh please, I'm too smart for my own good sometimes. On the plus side, I'm 29, I've got a great sense of humor and a heart just as big as the Ritz. I'm looking for a smart, secure man who knows the meaning of the word love...and has the guts to answer this ad anyway. NYM B215

Mensch Seeks Menschette, 30-38—Who is attractive, in shape, sensitive, smart and funny. I'm 40, in good shape, enjoy sports, successful, caring and, yes, even cute. Best Kodak gets prompt reply. NYM M097

Handsome—Jewish, 28, seeks pretty, loving female for romance. Photo. NYM S674

Doctor, Lawyer, Indian Chief—Had my fill of the latter; want to concentrate on the former. Pretty, vivacious, classy, divorced, professional lady awaits sincere, attractive gentleman, 45-55, to try his "patients" or share his "briefs". Photo please, sans war paint. NYM B108

I'm A Real Nice Guy—32, mix of Alex Keaton and Fonzie. You're, as Letterman says, a fabulous babe. Photo. NYM M094

Successful Attorney—60, 5'10", young-looking, slim, handsome. Seeks successful professional woman, extremely attractive, sensitive, intelligent, little or no makeup, good figure, medium height, about 45, to go the rest of the way with. Current, clear photo, phone a must. No response without. Be honest. I am. NYM M096

High Standards, High Hopes—Healthy, happy and beautiful! Thinking maybe it's time, but haven't found the real thing yet. Unusually warm, soft, stable, creative woman, 35, smart, savvy, silly. Are you 32-38, truly handsome, strong, confident, who laughs easily, lives well but honestly? Write....immediately! NYM M149

Undeniably Beautiful—Slim blond, seeks man, 38-50, who cannot deny himself the pleasure of meeting her. NYM M120

White Catholic—40, nice guy, financially and emotionally secure. Seeks down-to-earth, warm, caring Catholic female, 30-36, for what's important in life. Note/phone, photo if possible. NYM S253

Sybaritic Businessman-Investor—60, Jewish, trim, youthful, educated, urbane, athletic, caring, gentle, wide eclectic interests. Seeks bright, attractive companion, 50's, to share life's pleasures. NYM M098

If You're A Bright, Upbeat Man—Substantive, professional, Conservadox, 35-45, seeking a very pretty, warm, spirited, professional, divorced Jewish mom, send a note. Let's see. NYM B170

Single White Female—37, attractive, outgoing, sincere, from Stamford area. Seeks professional, non-smoking, romantic, active counterpart with varied interests. Note/photo. NYM M099

Vivacious, Slim Brunette—Attractive, successful, 5'10" woman would like to know successful professional man, 40-50, to share our common interests in good dining, good music, travel, theater, tennis and relaxing by fireside or poolside. Our combined senses of humor, romance and adventure will enhance our enjoyment of life. Note/phone. NYM S678

Feminine, Attractive, Genuine—And loving (46), "a complete person". Seeks tall, tender, amorous "better half" (46-56), for exploring the new and appreciating the familiar. Photo appreciated. NYM S673

Caring, Fun, Thoughtful—35, Jewish male - loves life and cares for people. I am a special person, attractive, successful and romantic. Seek female, 28 plus - must be a friend first. Photo/phone. NYM M100

Splendid Musician, Lovely Face—Good figure, vital, successful, exuberant redhead with caring, sympathetic smile. You've seen me on Johnny Carson. Looking forward to an adventurous relationship with man over 45, who is not afraid to give of himself. NYM M101

Easygoing Jewish Male, 28—5'8", successful with sense of humor, enjoys sports, the sun, romance and music. Seeks non-smoker, 24-28, attractive, bright, warm, fun-loving, caring woman. NYM B129

Stamford, CT—Warm, patient, easy-to-be-with, affectionate woman, Jewish, attractive, bright, perceptive, laughs easily, youthful 48, slim. Offers commitment, devotion, loyalty and love to a caring, thoughtful man, 48-58, who has humor, integrity and a strong desire for closeness. Prefer Jewish non-smoker, CT. NYM S676

Warm Black Beauty, 34—Slender, family therapist. I thrive on skiing, samba music, hugs. I seek affectionate professional man, 30-48, for marriage. Photo/bio. NYM B143

Exciting Fifth Avenue Woman—In her 40's "with a beautiful view of life" wants to share this joy with a successful man who feels living is a glorious experience. Bio/phone/photo appreciated. NYM S684

Adorable, Athletic, Brainy—34, Jewish female, petite, warm and sexy. Seeks Jewish male of equal caliber who has style, substance, sense of self and humor. Photo, please. NYM M117

Only Reply If—You are a very attractive lady, well-bred, athletic, humorous, Wasp/Wasc, 26-31, independent, social background, cerebral. Photo/bio. NYM S695

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Intelligent, Single, White, Jewish—Female, living in Manhattan. Lots of interests. Terrific companion and friend, looking for an important relationship. He must be between 35-47. Intelligent, sense of humor, secure and kind. Divorced man with children okay. Seeking serious relationship. Please send photo and phone number. NYM H349

Executive With Class—Distinguished-looking widower with easygoing personality, emotionally secure, tall, slim, with blue eyes. Would like to meet an extremely attractive woman, 39-55, who possesses a lovely smile and a love for animals. Photo requested. NYM M141

Westchester Male—33, good-looking professional, divorced father, 6'2", blue eyes, athletic, cultural, casual and nominal Catholic. Seeking a female, 26-32, professional, athletic, tall, attractive, who is interesting and funny. Princess and glamour types, drugs, booze and smokers need not apply. Photo/note/phone. NYM M121

Me: Thin, Sexy, Pretty, 30.—Us: fun, bright, professional, Jewish, non-smokers, nice good people. Photo. NYM M122

NY-DC Shuttle Diplomacy?—The air corridor won't be the same if you're an attractive, single, successful, creative, sophisticated male, 38-60, who resides in Manhattan and commutes regularly to DC. I'm in my 30's, a beautiful, vibrant successful Washingtonian who is as at home with businessmen and politicians as on the tennis court. Business brings me to NY. We could meet in either city, or on the shuttle. Write. NYM S687

Handsome, Trim Professor—Is seeking an intelligent, pretty, slim Wasp, 26-33, to share films, music, hiking and more. Photo, please. NYM M123

Sugar And Spice—Everything nice. Warm, attractive, fun-loving Jewish female, 28, 5'4", enjoys picnics, theater, dancing, nature, laughter. Seeks sincere, down-to-earth, established male (non-smoker) with new perspectives/old-fashioned values. If your ingredients would blend with mine, let's work on the recipe. Note/phone/photo. NYM S683

Exotic Green-Eyed Blond—Bright and beautiful woman, 32, enjoys rock and jazz, movies, theater, sports. Seeks fun-loving, successful single man, 26-39 - very attractive, creative type - for relationship. Note/photo/phone. NYM M124

Redford/Baryshnikov Looks—William Hurt personality, Sting sensitivity. Successful, international, committed. Seeking intelligent "10" model type, 20's to low 30's. Photo/bio required. NYM M125

Beauty, Brains, Class—Warm, caring, financially secure professional, interested in politics and urban affairs, Jewish, mid 30's. Seeks emotionally mature man, 35-45, funny, intelligent, affectionate, attractive, successful. Photo/note/phone. NYM M126

Handsome, Athletic, Spontaneous—Jewish male, 27, 5'9", successful professional with great sense of humor. Seeks attractive, sexy, slim, sincere female, 20-27, for fun and romance. Note/phone/photo a plus. NYM S679

Strong Passionate Intense (Selectively)—Harvard grad basketball coach, ex-lawyer, 30, seeks beautiful, brilliant, self-assured, best friend to love; unafraid to act or express, an accomplished listener; to inspire one-another to new heights and reward ourselves with each other. NYM M127

Nice-Looking, Nice Guy—Mid 40's, 6'2", physician with sense of humor. Manhattanite, lives on sailboat during the summer. Seeks professional, attractive, comfortable-to-be-with, romantic, fun-loving, adventuresome, non-smoking lady, 30-40. Phone/photo/note please. NYM B240

I Want To Treasure You—And hope you'll treasure me. I'm a lady of elegance, affluence, truly good-looking, tall, slim and enjoy a delightful life style. Realistically, I need you to be intelligent, worldly, wealthy, witty, late 50's plus. NYM B042

Hotel Du Cap—Is where this pretty, slender, witty female lawyer, 34, 5'8", would like to meet you. While we're in NY, consider cappucino at a cafe and having fun! Note/photo. Ready for love. NYM M104

Green-Eyed Brunette—Widow, 41, lovely educated, upbeat, Chicago. Seeks successful, sensitive gentleman, 32-55, for meaningful relationship. Photo. NYM S686

Attractive Professional Blond Female—38, lively, world traveler, seeks a professional nice-looking male, 30-45, for a serious relationship. NYM B225.

Very Handsome, Successful—Business exec, early 30's, into body building, health, good food/times, lives in high-tech bachelor's apartment. Photo. NYM R939

Still Looking—Sincere, handsome, secure man, 32, seeks a woman, 25-35, who appreciates life, friendship, laughs and love. Phone/photo helps. NYM S669

Ugly, Poor, Stupid Lady—Seeks her opposite, 40-55. Photo/phone. NYM S688

European Businessman—39, tall, athletic, very handsome, intelligent, sensitive, very unique, not the ordinary type of businessman. Seeks the very pretty, Nordic type of woman who at the same time shares the above qualities. Photo a must. NYM B226

Exciting Entrepreneur—Attractive, successful, interesting, very humorous, white Jewish male. Seeks an attractive, bright, caring, intelligent, good sense of humor, good figure, sensual, caring woman, 28-35. Must send photo/phone number. NYM M044

Handsome Psychologist—Sincere, down-to-earth, looking for bright, attractive woman, 26-40. Photo please. NYM B228

Male Esq, 30, 5'7"—Seeks never-married professional Jewish lady, under 30, to share spring and much more. NYM M129

I Am A 28-Year-Old—Good-looking business executive. My interests, besides my business, are sports, travel, fine dining and a sincere, honest, good-looking Jewish female for eventual marriage. My photo is available to you as soon as I receive yours. This could be a pleasant surprise for someone special. NYM T339

Bright, Active, Accomplished—Woman with a great sense of humor, 44, 5'9", seeks a compatible man for love, friendship and commitment. NYM S666

Asian, Caucasian Or Other—Sought by Caucasian, slender natural beauty, 25, 5'3", fashion designer, athletic, Protestant, gentle female. This man must have beautiful heart, education and responsibile character. Photo, note. NYM M116

You Are Male—5'11" or taller, 38-48. You are emotionally secure with a sense of humor and a love for sports. I am a caring, giving black woman, 37, who is looking for a best friend and a permanent lover. If you are into sharing life's pleasures, please respond. Photo a must. NYM B136

Sense of Humor, Sensual, Slim—Pretty, 39. Photo. Non-smoker. NYM M115

Beautiful Ex-Stewardess—38, who now flies in the world of high finance, seeks tall, successful professional man, 38-55, with wicked sense of humor - who, like me, is attractive, sexy, fit, kind, fun-loving yet sophisticated, adventurous, divorced/widowed. If you have that irresistible twinkle in your your eye, send photo/bio/phone. NYM M130

I Seek A Full-Figured Jewish Lady—I am a Jewish professional man who would enjoy hearing from you. NYM M131

Businessman/Intellectual—CEO/Ivy grad/philosopher/historian/international backgammon player, mid 50's. Love France, Italy, great museums, cathedrals and great restaurants. Looking for extremely intelligent, intellectually stimulating woman, 30-45. Bio/phone. Photo please. NYM B141

Successful, Sensitive Man—Seeking woman, 25-35, no children or cats. NYC preferred. Must like to be treated well. Photo optional/note. NYM M133

STRICTLY PERSONALS

Very Pretty In a No-Fuss Way—Trim, vivacious, brainy, playful and musical, 34-year-old professional woman. Seeks lasting romance with an articulate, clever and passionate man who doesn't take the world at face value. NYM B150

You Are Intelligent—Sincere, nonsmoking Jewish man. This warm, pretty, slim professional woman, young 40, likes skiing, swimming, theater, museums and wants to meet you. POB 572, Forest Hills Station, NY 11375

Successful Professional Man—Seeks attractive woman, 30-45, for friendship, intimacy, music, art, theater, dining. Note/phone/photo. NYM M135

Great Boyfriend Material—Writer (humor). Seeks gracious, gentle, attractive woman, 30 plus. I am 31, nice-looking, easygoing, well-educated and full of fun and charm for my honey. NYM M073

Frisky Westchester Widow—Tall, thin but curvy, quite smashing actually. Finished mourning a wonderful past and ready for a shiny future. Please be youthful 60's, tall with a sense of humor. Hurry up! NYM M075

White Male Catholic—Single, 39. Assistant architect, native New Yorker. Loves: guitars, sports, blues. Not concerned with status. Wants to meet single female Catholic, 34-39, intelligent, sense of humor, active. Send note and photo. NYM B168

East Or West—Attractive, white, stable, professional Christian male, 43, seeks an attractive, sincere Oriental or Caucasion lady for intimate moments, happy times and a long-long-term relationship. Photo and bio please. NYM B175

Joie De Vivre—Tall, attractive, 33-year-old, sensual romantic seeking female counterpart for courts, slopes, dining and especially romance. If you're in the mood, then send photo/note. NYM S667

Jewish Male MD—Sincere, handsome, witty, athletic Manhattanite, 26. Seeks attractive, educated, fun-loving Jewish woman, 20-25. Photo please. NYM B229

Marriage-Minded, Single Jewish Male—Good-looking, 39, 5'8", good build, loyal, kosher, non-religious. Enjoys the Mets, bike-riding, movies and eating out. Seeks single Jewish female, 30-36, slim, pretty, feminine, loyal, non-drug, non-smoker. Photo/note/phone. NYM M083

I Am Not A Yuppie—Successful Jewish female, 26, pretty, likes to ski, exercise, beach. Traveling down the yellow brick road with a brain, a heart and some courage already intact. Would like to meet the wizard anyway. Photo/phone. NYM S658

Male Entrepreneur With Dimples—34, green eyes, Jewish. Looking for that right woman with the right spark. NYM B179

Live Wire—41, attractive, non-smoking woman who loves jazz, running and hiking with my two dogs. I am seeking the company of a responsible, caring, intelligent man for lasting relationship. NYM M086

Very Pretty Female—Petite, warm, young 37, Jewish (religion unimportant). Seeks man of depth who enjoys the good life and is good-looking, intelligent, successful, caring. Photo a must. NYM M084

Handsome Jewish Professional—42, seeks female counterpart. Commitment-minded. Photo/bio/phone. NYM B238

Down-To-Earth—White female, 30's, sensitive, independent. Seeks mature, stable male, 30's-40's, inventive, enjoys dinners at home, antique-hunting, travel, foreign and American films, theater, puzzles, with warm sense of humor. For serious, understanding, sharing relationship. NYM S659

Very Attractive, Sophisticated Lady—MD, 37, from tropical country. Seeks successful, well-educated professional gentleman, 38-50, to enjoy ballet, music, dancing - who is ready for a serious relationship. Photo. NYM B178.

Oh No, I'm 29—And placing an ad - I must be looking for a husband. Actually it's much more serious - dinner and a movie. If you're a man who is 29-35, short, funny and cute, drop me a line. NYM M087

Pretty, Sensitive, Bright—Loving, romantic and awaiting the right man. If you love sports, movies, dancing under the stars and just plain fun, I'd love to shower you with affection and become your "best friend". Please be Jewish, 35-45, attractive, passionate and compassionate. Photo/phone/note. NYM S662

Someone Special—Seeks a special someone. Very pretty, slim, bright, fun-loving blond, 35, with wit, warmth, class, seeks Jewish man forever. Photo. NYM M136

Younger Man Wanted—By super good-looking, blond upper east sider, sexy, independent, successful entrepreneur, early 40's, 5'3", Jewish. You seek relationship, 33 plus, 5'9" plus, non-smoker. NYM S660

Solid, Sensible, Successful—Jewish attorney, 35, 5'8", in touch, reachable and highly affectionate, wishes to romance feminine, serene, non-smoking woman of integrity, accomplished in the human arts, 25-33, to build a future founded upon love, commitment to fundamental values and healthful living. Similarly trim and attractive Jewish counterpart with a sense of humor needed to share in opening our billowing sails. Photo helpful. NYM S690

Vivacious Redhead—New to Greenwich. Bright, witty, warm and very pretty 43. Looking for someone to brighten my days and maybe my nights. Photo/phone helpful. NYM B180

Foreign Beauty—Sexy, shapely, kind, passionate, funny, stylish, flexible, writer, Jewish, 40's, 5'7". Wants loving, long-term, male companion - ethical, wordly, fit, droll, handsome, successful. NYM B181.

Shaggy Dogs, Beach-Walking—Hanging out but still enjoys the good life - this might be the ad for you. Jewish, single male smoker, 30, looking for a special, Jewish female friend, possibly something more. Sense of humor a must! Interested? Write with photo/phone. NYM S663

Leggy, Brainy Lady—34, seeks outgoing, Jewish, loving, supportive, attentive material man to boogey to the altar with. Note/photo. NYM B182

Undiscovered Painter—Female, mid 60's, pretty, active - arts, politics. Lives in Westchester farmhouse. Seeks man who is open, comfortable with self and pursues interests. NYM B189

Accomplished, Attractive Redhead—38, 5'7", professional woman, Jewish. Enjoys movies, good music, tennis, politics. Seeks non-smoking, intelligent man with a generous spirit and a desire for commitment. Photo, please. NYM M105

Off Chance—They say you're much too sought after (preyed upon), much too sharp and much too pretty to be involved in this, but I guess I've always been a dreamer. On the off-chance you're out there, I'm confident you'll find this unpretentious, offbeat but stable, good-looking, 36-year-old, 5'7" male professional rather intriguing. Photo a must/bio. NYM B183

Moonstruck—What I'd love to be. Passionate, attractive, empathic Italian-American professional, 35, loves opera, dancing, books, forests, laughter. Desired: intelligent, handsome, fun-loving, successful man, willing to share all life offers. NYM B184

Sincere Successful Man—39, seeks warm, caring woman, well over 6'. NYM M102

Very Appealing Professional—Dynamic, sensitive woman, young 60's, seeks sincere Jewish gentleman for companionship. NYM B185

Vital, Sensitive, Caring—MD, 39, seeks tranquil, bright, adorable, multifaceted female (21-29), to share the romance of art, nature and life. Bio/photo. NYM B186

Write Today—Cute female copywriter, 38, dark-haired and slender, seeks handsome professional man, 40-50, for fun and possibly a future together. Photo/phone. NYM B187

Pretty, Youthful Single Woman—Mid 50's, fun-loving, easy to be with, seeks companionship, not necessarily marriage. Eclectic interests - anything from bird-watching and dancing to travel and museums. Looking for a gentleman with kindness, intelligence and a sense of humor. NYM M090

Attractive Male—140 lbs, 5'7", 51. Special interests: classical and modern music, painting and sculpture, museums, science, quality films, current affairs. Enjoy good conversation and a sense of humor. Like the outdoors. Field is computing. Looking for a sensitive woman with similar interests, in the NYC area, desirous of companionship, romance.

Very Pretty Jewish Female—37, slim, intelligent redhead likes theater, art, music. Seeks marriage-minded Jewish male, 40's. Bio/photo. NYM B194

Objective: Baby—Financially secure man, 47, wishes to help woman to have and raise a child. Let's talk. NYM B196

Love To Laugh—Slim, pretty, blue eyes and dimples. This active, inquisitive, musical, caring professional woman seeks a bright, fit, stable, fun-loving man (37-47) who has or wants children. (Non-smoker). NYM B195

Sassy Singer—With sense of humor, seeks harmony with witty and wonderful Jewish man, 32-42. Photo/note. NYM M137

Successful Criminal Attorney—Handsome, single Jewish male, 29, 5'8", 155 lbs. Hobbies include Yankees, laughter, skiing and beaches. I seek a gorgeous, shapely Jewish female who knows how to enjoy life. Photo/note/phone. NYM M106

I Know My Man—He's late 30's-early 40's, been married, probably has kids, has really made it and ready for love. Me: great-looking, green-eyed blond, shapely, classy but earthy, bright, witty, 5'5", Jewish and financially independent. Photo/phone. NYM M107

Handsome Businessman—And classical pianist, 32, seeks special female. I love reading, working out, the beach and laughing. Note/photo/phone. NYM B231

Nothing Ventured, Nothing Gained—Attractive Jewish female, 24, who enjoys art, travel and spontaneity. Seeks attractive yet humble, fun-loving, non-smoking Jewish male, 24-30, for fun times, good conversation and the unexpected... Note/phone/photo, please. NYM B198

Sophisticated Beauty—Used to the best, seeks very well-bred, equally wealthy man, 50 plus, who needs only me. NYM B205

I'm A Woman Dreaming Of Adventure—And I enjoy the outdoors, the arts, psychology. You're a man over 37, interested in exploring together. NYM B200

Single Jewish Male—27, 6'1", ruggedly handsome, MD in May, multi-talented, body-builder, seeks stunning, athletic, educated, single Jewish female, 21-27. Photo/note. NYM B201

Committed Idealist—Career public interest attorney, male, 37, shy, politically progressive, loves Star Trek and college basketball. Seeking similarly inclined, professional woman, 25-35, who is caring, sensitive and not cynical. Photo/note/phone. NYM B202

Oasis In A Desert Of Ads—Come rest your eyes with a single white male, 31, tall, attractive, sensitive and witty. Comfort and warmth to be provided to attractive female, 25-30, who enjoys good books and keeping fit. Photo helpful. NYM T347

Nora And Asta Replacing Nick—Beautiful lady in entertainment field would like to meet handsome, kind, adult, secure, gentle man. Photo and note please. NYM M109

Late Bloomer—Learning-disabled man, 45, 5'9", well-built, good-humored, good-hearted, hard-working, loves to travel. Would like to meet a very special woman. Phone/photo. LI preferred. NYM B204

Manhattan Or Jersey Gal—Slightly crazy preferred, wanted by nice, 5'8", 150 lb, 44-year-old guy. NYM B206

Generous, Powerful, Elegant—Handsome Christian lawyer, 50, seeks tall, 5'7" plus, 25-32 lady with model-actress looks, to love and pamper. Must like travel, sun and the best. Photo/phone. NYM M111

Pretty Manhattan Lady—31, petite professional, sensitive, warm, fun. Seeks successful Jewish man, 5'9" plus, 32-39, for love, marriage/family. Photo. NYM B211

Equestrian, Tall, Trim—52, Jewish, seeks warm, intelligent, equestrienne with an inquistive mind and a sense of humor, tennis optional. NYM B212

Sensuous, Creative Romantic—By day I am the vice president of a nationally known company that demands all of my attention. At night I like to shed my corporate skins, slip into something sensuous and enjoy the evening. This very attractive, 38-year-old, blond Manhattanite, slender yet curvaceous - with interests that range from poetry to Plato, city living to country retreats - seeks an earthy yet sophisticated man, 42 plus, successful, not afraid of adventure or commitment. Note/photo/phone. NYM M113

Armand Assante Look-Alike—34, never married, wealthy professional, non-smoker, seeks lady. Photo. NYM S692

Very Successful, Caring—Handsome real estate developer, Jewish, loves music - New Age to baroque, exotic travel, food, art, romance, etc. Seeks above-average, very bright, spirited, understanding woman (under 34) who wants a family. Note/phone/photo please. NYM B213

Attractive Jewish Male, 28—I'm 5'11" and 165 lbs. I'm seeking a Jewish female who is cute, fun, under 29, bright and seeking romance. Photo/note. NYM M119

Warm, Attractive Lady Equestrian—37, 5'4", who enjoys life to the fullest, seeks single male, 35-40, who values sincerity and honesty for serious relationship. Photo/phone. NYM M138

Tall, Tan And Terrific—Black male, 41, seeks a quality lady, 30-40, very attractive, professional, non-smoker and athletic. I have my own business and an MBA. I don't smoke. Drink socially. Enjoy music and movies, have an obsession with physical fitness. Phone/photo/note. NYM M139

Don't Miss The Boat—A handsome, successful gent would like to embark with you on a cruise to a one-to-one relationship. You: single, sophisticated, sensuous Jewish beauty, 30's-40's, with great passion toward life and love. You express yourself in good taste verbally and otherwise. Phone/photo please. NYM B232

Woman Of Beauty And Vision—Slim, 40, classy. Seeks very handsome man: artistic, successful, courageous, kind. We deserve a rare friendship inspiring creativity, change, passion and respect. My views: mountains and city lights of Santa Fe. Your views: my native NY. Letter/photo a must. NYM S691

Sophisticated, Dynamic Lady—Attractive, successful, slim, 5'5", seeks exciting and interesting man, 47-57. Photo/phone/note. NYM M140

Attractive, Family-Oriented European—Woman, 40, loves music, nature, enjoys the stock market and company of good friends, is looking for a fun relationship with potential with an honest, good-looking Jewish (non-smoker) professional. His kids are welcome. NYM B233

Attractive, Loving Widow—Early 60's, outgoing, healthy, wealthy and wise. I enjoy all the finer things in life, travel, theater and fine dining. Long Island-based. Seeks male counterpart. Write: NYM B234

I'm Ready, Are You?—Male, 6', 46, professional, has had enough of the singles scene. Wants to settle down with that special woman (in her 30's) for love, romance, family. If you too are attractive, have a good sense of humor and are also seeking that special person, please reply with note/photo/phone. NYM M142

Handsome Sensitive Warm—Professional artist, 45, seeks lovely lady, 30-40, who loves Glenn Miller and Mozart, Astaire and Rogers, quiet evenings, city life. Recent photo/note/phone. NYM B235

Professional, Bright, Attractive Female—Great sense of humor, 5'7", 118, all legs, seeks male, 25-35, good-looking, emotionally and equally financially secure, impulsive, honest. Photo a must. NYM B236

Slightly-Over-The-Hill Major Beauty—Artist, writer, 40's, ex-dancer, wild and gentle, loves young mountains, old cities, Mozart, Sting. Seeks eternity in eyes of centered man. Letter please. NYM S671

Attractive, Witty, Marriage-Minded—Vicacious, 35, Jewish (non-religious), lady with a heart of gold and too sincere for the bar scene, seeks thoughful, kind, sincere man, 35 plus, unafraid of commitment for lasting relationship. Phone/photo preferred. NYM B237.

Sensuous Slim, Sexy Blond—A true 10 who is a cross between Cathy Lee Crosby and Linda Evans with brains to match and a great cook too. Would like to meet a very handsome, tall, successful, athletic man (39-50) for a serious relationship. If you match the above, please answer with photo/note/phone. NYM M143

Communication, Honesty, Friendship—Now being offered by a handsome, healthy, male, 39, 5'10", 165 lbs, with a home in NJ and successful business in NY. I am searching for a caring, bright, equally attractive female to share the finer and simpler things. I enjoy ballroom and social dancing, skiing, movies, soaking in a hot tub and a lazy day at the beach. Prefer non-smoker. Take a chance; send a short bio/photo for exchange. NYM S685

Attractive, Slim Redhead—Successful widow, likes art, dancing, theater, dining, and sense of humor. Seeks caring, intelligent, Christian professional or businessman for companionship, 45-55. Photo/note/phone. NYM M118

Truly Beautiful Entrepreneur—47 - meeting too many bitter old sourpusses and gold-chained princes. Longing to meet intelligent, loving, well-bred man, 40-55. Any religion. Ideal respondent: Bill Moyers. Manhattan and suburbs only. NYM B190

Downtown Woman Artist—37 and beautiful. Seeks trim man with wonderful attributes. Honesty and photo a must. Let's meet. NYM B192

Pursue Me!—Jewish professional woman, 34, pretty, slim, witty, cultured and sensitive. Seeks kind, communicative, professional man (tall is nice) with sense of humor, for fun, passionate relationship leading to marriage/children. NYM S675

Attractive NJ Lady—33, single professional, Christian, perceptive, tender, irreverent. Wishes to share terrific times with witty, intelligent, emotionally mature man, open to commitment, if the chemistry is right. NYM M093

Will The Attractive—Quality, educated, late-30's lady reading this please drop a note/photo if convenient, to the newly-available, good-looking man who is trying his luck herewith? Thanks. NYM M049

Petite Manhattan Blond—Seeks warm, witty man, 35-42, for loving, lasting relationship. Note/photo. NYM M070

Shy 39-Year-Old Mensch—Looking for sensitive female, 25-35. NYM S677

Like To Party?—You're over 5'5", 22-40, dedicated to hard work/play. I'm a sexy, beautiful, one-man woman, looking for you. NYM M103

Maverick Scarsdale Ad Exec—Pre-owned, non-religious, kind, gentle, romantic. Seeks brainy, natural beauty, any race, 30-45, who prefers mature men and can do without the NYC life style. I'm 57, 5'9", trim 160 with full mane. I love the arts, good food, my home, warmth, wit and large dogs. What do you love? Good photo, please. NYM S626

Single Blond Woman—5'8", loads of fun, seeks a warm, intelligent, fun kind of guy for a lasting relationship. NYM M134

Beauty Industry Executive—Pretty 30-year-old, loves ballet, tennis, good books. Seeks relationship with 30-40-year-old, kindhearted, intelligent professional man. Photo appreciated. Will send own photo upon request. NYM M089

Successful, Striking, Slim VP, 31—Classy, bright female with eclectic interests including theater, film, show tunes, Italian, health and fitness. Seeks handsome man, 35-45, 5'9" or taller, to help curb her workaholic tendencies. NYM S668

Woman Seeks Man—For loving and fighting and creating and growing. My son, 4, likes sledding and ice-skating. NYM S665

Effervescent, Warm, Beautiful—Seeks attractive, kind, educated male, 38-55, who likes travel, good friendships, country weekends, movies, tennis, dancing, horseback riding, jazz - and who smiles easily and loves without reservation. Note/photo/phone. NYM S620

Go For It—5'6", attractive, shapely, bright Jewish woman, 32, seeking tall Jewish professional, 32-39, with sincerity, sense of humor and upbeat outlook on life. This is new for me too, so don't wimp out! Note/phone/photo please. NYM M110

Heartache? Heart Doctor—Energetic, fit, sharp successful man who loves life, ready to give and receive it all. Needs healthy, enthusiastic, vibrant partner, 5'2"-5'6", 25-34. For laughter, tears, passion, joy, friendship, love. Photo. NYM B207

Spirited Blond Beauty—Jewess, 35, arts and animal lover, seeks attractive, funny, secure mate. Photo. NYM B209

Man For Sale—No money needed. My lady: spirited, sexy, slim, 32-38, for Jewish exec, 46, 5'10", 170, secure, witty, appetite from arts to zucchini. NYM S693

Blond Artist's Model—Partial PhD. Seeks charming man, 35-45. NYM S696

Single Black Female Corporate Banker—33, attractive, petite, Ivy-educated (liberal arts/MBA) with intellectual interests and neo-liberal politics. Despite this profile, a lot of fun, with Annie Hall humor. Seeks companionship/friendship with sincere, adventuresome, affectionate, tall, trim professional man (31-40), to enjoy NYC and offering mutual support. If you like your looks, so will I. Life's wonderful but sharing it would be great. Attention! A guy with old-fashioned values, a good sense of humor, sensual inclination and a preference for monogamy - why not answer? Workaholic welcome, non-smoker preferred. I am uncomfortable with this approach. Please don't confirm my skepticism. NYM B239

Cute Jersey Ginger—30's, slim, blond, girlish and feminine, wry humor, seeks an endearing, dancing, handsome, healthy, wise, successful Fred, 35-49, for a lifetime of mystery and romance. NYM S697

Sand And Snow - Boat And Jeep—These are a few of my favorite things. Very active, successful, athletic Jewish male, almost 38. Good-looking, 5'9" and modest. If you're slim, pretty, bright and witty and Jewish, 27-35, send a note/photo/phone. NYM B127

Devilish Rogue...—Is a masculine, clean-cut, graying exec of 58, divorced, white, Jewish and has enjoyed his freedom but is now ready for a romantic adventure with the right female! Apply only if you are an ultra-attractive, daring, and svelte lady, witty and ready for a mutually rewarding friendship. Photo please. NYM B110

Zany Weimaraner—And Jewish, 42,(914), owner seeks dog-loving, secure, successful man, 38 plus. Non-smoker. NYM S702

Wanted Interesting Man—Of substance, style, warmth, wit, sensitivity, non-smoker by a striking, shapely, feminine, bright, witty actress, 50's, for stable relationship. Note/photo prefered. NYM M151

Non-City Person—Living in city, professional woman, young 39, 5'5", slim, blue eyes, would like to share quality time and simple things with a special man. Note/photo. NYM K830

The Right Choice!—Very polished, handsome, professional gentleman, age 31, 5'4", 140 lbs, warm dark eyes and Central European features. Has interesting and fruitful endeavors. Enjoys exotic travel, art collecting, theater and music. Seeks slinky, sexy, loving, adventurous woman for lasting relationship. Can't wait to hear from ya'. NYM S701

Lovely Jewish Damsel In Distress—Seeks mutual TLC from handsome knight (34-42) living in mensch kingdom. Rescue me and live happily ever after. NYM S700

Are You—24-32, white female, educated, attractive, slim, 5'2" - 5'5", non-smoker, adventurous, outdoorsy, a music lover? I am 29, white male, 5'8", successful, athletic, snow and water lover, with a zest for life. Ready for caring and sharing. Photo/phone/bio, please. NYM B243.

Cute Gal With Million Dollar Smile—Exec, 24, loves dancing, skiing, NY, seeks sincere Jewish male, to 30, with integrity to share fun and possible commitment. Non-smoker. Photo/note. NYM S698

Meryl Streep Type—Professional, parent, artistic, 41, loves culture, ideas, simple pleasures, seeks authentic, intelligent guy with imagination and commitment to work and friends. Photo. NYM M147

Successful Painter 38—Attractive young masculine, slim, healthy-looking. Seeks slender, attractive, honest female up to 35. Send photo/bio/phone. NYM M153

Dark Chocolate Eyes—Slim, gorgeous Jewish female, 35, seeks attractive, successful professional Jewish male, 33-40, who is dynamic, warm, sincere. Note/phone/photo a plus. NYM M155

Best Friend - 28—Pretty, successful, Jewish female loves movies, theater, skiing and horseback riding. Seeks sincere, charming Jewish man to share laughter, fun and confidences. Note/photo appreciated. NYM S699

European Lady—Mid 30's, attractive, fit, stylish, highly-educated, multi-lingual, successful, seeks European man under 48 with similar attributes. NYM B247

Sexy, Pretty, Loving—Smart Queens gal, seeks loving, educated, kind, tall handsome male for serious romance. Sincere reply only. Note/photo. NYM M145

Strong And Loving Relationship—With exceptional, eligible Jewish man (35-45), sought by brunette beauty. NYM M144

NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 613

BY MARY ANN MADDEN

Avery Blade stared out the window of the Learjet, his steel-blue eyes reflecting the endless horizon. "Vienna," he mused, and was startled to realize he'd spoken. Across the rosewood partners' desk, Derek Prentiss peered over his half-glasses: "It's Beirut we're headed for, you know, old chap." "Yes," Avery replied, "I know." "Old chap," he thought. "If only *you* knew. Vienna. Vienna. Not a city but the name of a woman. A woman who might, if she chose, destroy our organization and possibly our country, as she has destroyed my peace forever." Aloud he said, "More coffee, please, steward." And he smiled.

Above, the beginning of a Modern Man Novel. Competitors are invited to devise the opening paragraph of such a book (not more than 125 words, thank you).

Results of Competition 610, in which you were asked to invent a business for the late eighties.

Report: A lovable group. So huggies, smooches, smacks, and insulin to y'all. The duplicated: Condom Miniums—pygmy prophylactics. Transcendental Medication—holistic drugs. Womb with a View—sonograms. Custard's Last Stand. Seoul Food. And a veritable Contra-dictionary: Contra Band-Aid, Contra-Septic, Contra Temps.
It's extremely cold here. Just thought I'd mention it.

First Prizes of two-year subscriptions to "New York" to:

THE OK CHORALE—singing telegrams for those who don't care enough to send the very best.
Don Lewis, Brown Deer, Wis.

C'EST WHAT?—French interpreters.
Andy Staff, Plymouth, Mass.

O.T.B. IN ENGLAND—London betting parlor.
Ellen Radish, Silver Spring, Md.

Runner-up Prizes of one-year subscriptions to "New York" to:

SUDDEN METHODIST—emergency baptisms.
Trevor Tutt, Duncanville, Tex.

HART TO HART—personal dating service for the already married.
Lisa Trachtenberg, Brooklyn

P.S. DE RESISTANCE—guerrilla training school.
Marc Doyle, Burke, Va.

And Honorable Mention to:

HONORABLE MANSIONS—relocation housing for Japanese executives.
Physics Bldg., SUNY, Albany, N.Y.

AMAZING GRADES—tutoring service.
Carrie Charney, Bardonia, N.Y.

THE BAWL ROOM—day-care center.
Violet Froman, Brooklyn

PHI BETA CAMPERS—Ivy League trailer park.
Andy Spisak, Springfield, Va.

HARE KISHKA—vegetarian deli.
Mark J. Warren, M.D., Sharon, Mass.

HEIRSAY—will forms.
Seymour Steinhardt, Little Falls, N.J.

MAYO KLINIC—upscale sandwiches.
Sheila B. Blume, Sayville, N.Y.

COURIER ENDIVES—salad deliveries.
Chris Doyle, Burke, Va.

BROADCAST MUSE—television consultants.
James Chotas, N.Y.C.

HELPMATE—chess tutors.
Jill Martinson, Wheaton, Md.

FINS DE SIÈCLE—trendy seafood.
J. Adlmann, Poughkeepsie, N.Y.

HOUSE OF EEL REPUTE—gourmet seafood.
Linda Giordano, Florence, Ala.

WRECK COLLECTION—junk cars.
Gloria Kieber, Troy, N.Y.

SHAPE-PUP—pet fitness spa.
Paula Doherty, Fall River, Mass.

POLLYCLINIC—sick parrots cared for.
Ted Berkelmann, Bronx

TRUMP PETS—world's tallest cats and canines.
Dodi Schultz, N.Y.C.

CATACOMBS—feline grooming.
Meredith Spisak, Springfield, Va.

RINGING UP BABY—office-to-nursery intercoms.
David English, W. Somerville, Mass.

INN ARREARS—hotel foreclosures.
Adam Doyle, Burke, Va.

CORPSICLES—cryogenics.
Karen M. Crudo, Watervliet, N.Y.

FROZEN STIFF—cryonics.
Jeffrey Staff, Plymouth, Mass.

NOSHTALGIA—goodies, but oldies.
Dolly Hecht, N.Y.C.

LIEN-2—second mortgages.
Herb Martinson, Wheaton, Md.
similarly: Martha Warren Berzon, Chicago, Ill.

SUPER SAVER—electronic building maintenance.
The 400 Group, Beachwood, Ohio

DC-10—congressional dating bureau.
James A. Warren, Goleta, Calif.

JUNIOR MISS—contraceptive devices.
Peter Wooster, Roxbury, Conn.

MOM ALLAYED—sex counseling for preteens.
Irene Tytik, Aspen, Col.

OVA KILL—contraceptive products.
Karen Dukess, Inverness, Fla.

THY KINGDOME COME—stadium rentals.
Clarita Mrena, Chevy Chase, Md.

BEEHAVE—insect control.
Cookie Gray, Closter, N.J.

THE BUG STOPS HERE—countersurveillance.
Zachary Klurfeld, Arlington, Va.

LOWER YOUR SITES—excavations.
Mary Corrigan, Pawtucket, R.I.

RIGA MOTORS—manufacturers of European hearses.
June Taubman, N.Y.C.

ARF WIEDERSEHEN—canine cemetery.
Billy Joe Menard, N.Y.C.
sp. mention: Jeff Ravnitzky, Buffalo, N.Y.

ROLEX REDUX—previously owned status symbols.
Bob Maddox, Austin, Tex.

WHEN-FM TALK RADIO—send in a SASE and we'll notify you when you may call us.
Peter Filichia, N.Y.C.

PHENOLMENON—remarkable new all-day shampoo.
St. Clair Livingston, Ottawa, Ontario

TOOTUNCOMMON—trumpet lessons.
Wendy Gottlieb, McLean, Va.

CHOW DOWN—canine winter apparel.
Robert Solomon, Bayside, N.Y.

OF HUNAN BONDAGE—Chinese restaurants.
Oliver M. Neshamkin, M.D., N.Y.C.

MARGIN HOUSE—halfway home for white-collar criminals.
Steven Scher, Bronx
sp. ment.: Barbara Duffy, Delmar, N.Y.

ELEEMOSYNARY—stretch formal cars for charity events.
Dianne Livingston, Ottawa, Ontario

HALLOW DOLLY—church movers.
Brian Bracey, Burke, Va.

CUSTOM AERIE—manufacturers of conventional nests.
Rose Marie Shunk, Troy, N.Y.

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HULA HOPS—Hawaiian beer.
Henrietta Klein-Doktor, Englewood, N.J.

TV GLIDE—ski instuctions on cassette.
Joyce Alexander, No. Caldwell, N.J.

GORBACHEX—glasnost cereals.
G. Kramer, N.Y.C.

POISE "я" US—modeling schools.
Barry Sussman, Englewood, N.J.

SEVEN BROADS FOR SEVEN BROTHERS—dating service: a Morton Downey Jr. enterprise.
Bruce Sinclair, New Milford, N.Y.
similarly: Ben Morgan, Oakland, Calif.

FAUX BEAUX—inflatable escorts.
Mary Jane Nottage, Cleveland Hts., Ohio

TIPPERGRAMS—personalized songs with wholesome messages.
Alan Levine, Massapequa, N.Y.

POPO CAPITAL—Mexican investment banking.
Richard Burke, Ho-Ho-Kus, N.J.

VCяUS—cassettes for toddlers.
Patricia O. Simmons, Oldsmar, Fla.

MATERIAL GIRLS—dry-goods boutique.
Anna Lambiase, Brooklyn

NOBODY'S FUEL—oil-spill cleanups.
Boo Blume, Sayville, N.Y.

MY LITTLE BUCKAROO—currency-exchange centers.
David G. McAneney, Newtown Square, Pa.

DALLAS FORTHWITH—Lone Star collection agency.
Karen Goranson, San Francisco, Calif.

SMITH & BARNEY—small, old-fashioned investors.
Grace Burney, N.Y.C.

STARLIGHT EXPRESS—intermission chandelier repair.
Anthony Ralph, New Haven, Conn.

STAR WORES—Beverly Hills resale shop.
John Hofer, Southboro, Mass.

WHOOPS A DAISY—prompt flower delivery.
Karleen Heller Ravnitzky, Peekskill, N.Y.

THE BEET GOES ON—Soviet tearoom.
John B. Rockwell, N.Y.C.

Competition Rules: POSTCARDS, PLEASE; TYPEWRITTEN IF POSSIBLE. ONE ENTRY ONLY should be sent to Competition Number 613, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. It must be received by March 4. Editor's decisions are final, and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the March 28 issue. Out-of-town postmarks are given three days' grace.

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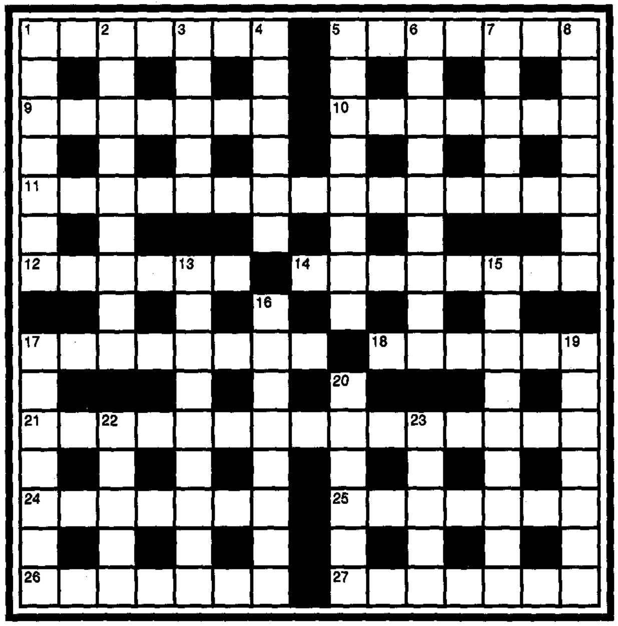
‘SUNDAY TIMES’ OF LONDON CROSSWORD

Across
1 Having a pipe gives the bird a little gravity. (7)
5 Ruler of Taiwan is swaying. (7)
9 The dog has to go wrong in a row. (7)
10 The wine to spoil unfinished food. (7)
11 Dismissed in a fishy manner? (6, 2, 3, 4)
12 In truth Elba needs backing, so give authority. (6)
14 Ten in an organisation followed by the French six times. (8)
17 Dining in Devon, for example, produces evidence of heat. (8)
18 Cowardly when caught by a bird. (6)
21 Time taken in choosing boards used in theatres. (9, 6)
24 Everything with gore spilt on is executed quickly. (7)
25 Toy left twice after a riotous party. (7)
26 Is alluring but possibly that is scent. (7)
27 Part of service put about as not smooth. (7)



Down
1 Vessel in which writer carries a little one. (7)
2 Nature oft turns lucky. (9)
3 People who endlessly keep their flag. (5)
4 Animal needed for making bigger billiard scores. (6)
5 Relaxed, leaving one's glove in the grass. (8)
6 Worker for civil defence in American HQ. (9)
7 Behead a man with time to make a likeness. (5)
8 An instrument for holding Greek fruit. (7)
13 Torpid used in light race. (9)
15 Building needed every year by six animals. (9)
16 The neighbourhood almost makes one feel jealous of clubs. (8)
17 Hiding place which shows where the actors are holding the gold. (7)
19 Settled down since home had priority. (7)
20 Something vegetable which may be used to make a cigar. (6)
22 Send up a story about a century made in splendour. (5)
23 Try to catch one of our ancestors. (5)

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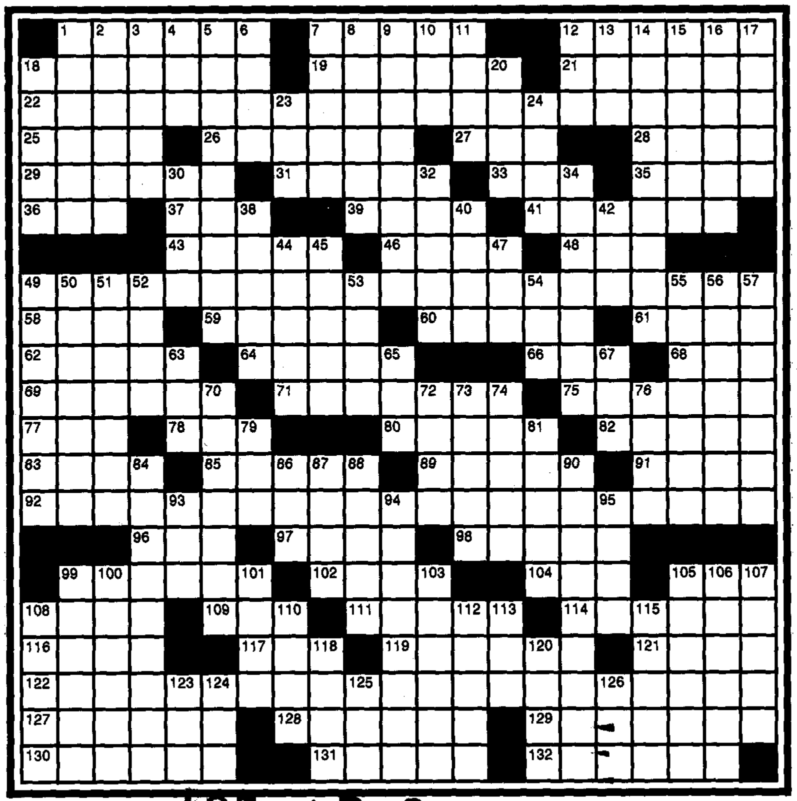
‘TIMELY RHYME’: ‘CUE’ CROSSWORD • BY MAURA B. JACOBSON

Across
1 City of Ethiopia
7 Girl of a Gorky novel
12 Punjab metropolis
18 Cardigan
19 Small-time gamblers
21 Dotes on
22 Rhyme start
25 Leisure, in Lyon
26 —— de corps
27 —— Headroom, TV alter ego
28 Surfeit
29 Silver worker
31 After-dinner items
33 Gallivant
35 Harrow's rival
36 Do suturing
37 Egyptian cobra
39 Gold overlay
41 Child's glove
43 Forage structures
46 Chimney deposit
48 Partner of bill
49 Rhyme continued
58 Arrow poison
59 Naiad, for one
60 —— ballerina
61 Hill people of Assam
62 Sprinkle, as with flower
64 Wedding-gown material
66 Tony-winner Hagen
68 Double this for a candy
69 Kind of tantrum
71 Not artificial
75 Build dikes
77 Silkworm
78 Flying mammal
80 Golf-course halves
82 Spree
83 Last word of "America"
85 Stop by
89 Semi-precious stone
91 Potion portion
92 Rhyme continued
96 Affiliated gp.
97 Colloquial contraction
98 Slammin' Sam
99 Diminish
102 Blood fluids
104 G I with chevrons
105 Append
108 Linden and Holbrook
109 Mayday call
111 One of the senses
114 He has pressing problems
116 "Able was I —— saw Elba"
117 Wild sheep of Asia
119 "—— Parade"
121 Clothing: Sp.
122 Rhyme ending
127 Macedonian capital
128 Actress Heckart
129 Skinning devices
130 List
131 Canvas covers, for short
132 Most peculiar

Down
1 For a short time
2 Playground sight
3 "Olympia" artist
4 Didn't go hungry
5 Act of backsliding
6 Grecian Mars
7 "Heidi" author
8 Sighting a gun
9 Jumpy
10 Adult pullet
11 Calla lily, e.g.
12 Fond du ——, Wisconsin
13 Flurry of excitement
14 Roofs
15 Highly decorated
16 Gymnast Mary Lou
17 City of the Krupps
18 Makes an even trade
20 Bachelor party
23 Rotation speed: abbr.
24 Quiz
30 Wrong way *for* Greeley
32 Type of sailboat
34 Lay down the law
38 Stratagems
40 Troupe's trip
42 Overly
44 PBS's "The Ascent ——"
45 Anatomical partitions
47 Numerical prefix
49 Author Owen, and family
50 Betweentimes
51 Last stops
52 Uriah of fiction
53 Tiny bit
54 Dallas coll.
55 Syria's neighbor
56 In the *midst* of
57 Steinbrenner's team
63 Spider's parlor
65 Monastic lady
67 Overseas rep.
70 Lays waste
72 Inlets
73 Cattle breed
74 Find out
76 Sayao of opera
79 "—— better to have loved . . ."
81 Dutch genre painter
84 Having the highest shine
86 Attraction of Bath
87 Colored eye area
88 Belief
90 More than scrawny
93 Hesitant sounds
94 Sieve
95 Skunk's defense
99 Texas border city
100 Ecole students
101 Raid the fridge
103 Snoozing
105 Positive electrodes
106 Go
107 Strong low carts
108 Woodchopper
110 Cobbler's product
112 Junior cities
113 Morn's opposite
115 Papal cape
118 Dismounted
120 Montreal baseballer
123 Peer Gynt's mother
124 Armed conflict
125 Top note of a gamut
126 Roulette bet



1359 PBS

Solutions to last week's puzzles appear on page 168.

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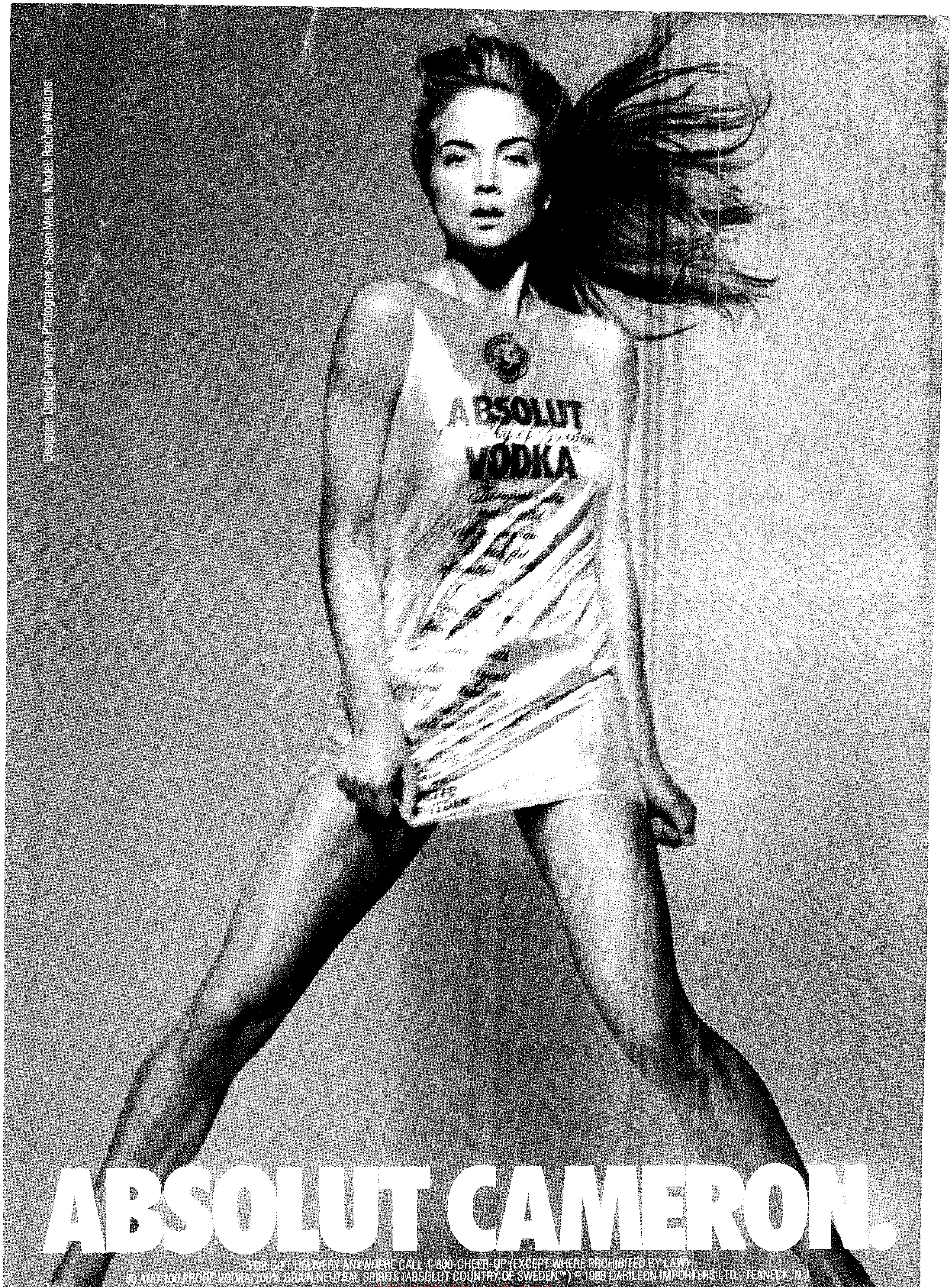
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